

# THE ATHENÆUM

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No. 3930.

SATURDAY, FEBRUARY 21, 1903.

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## ROYAL INSTITUTION OF GREAT BRITAIN,

ALBEMARLE STREET, PICCADILLY, W.  
TUESDAY NEXT, February 24, at 5 o'clock, Sir WILLIAM ARNEY, K.C.B. D.C.L. D.Sc. F.R.S., FIRST of THREE LECTURES on 'Recent Advances in Photographic Science.' Half-a-Guinea the Course.  
THURSDAY, February 26, at 5 o'clock, Prof. L. C. MILES, F.R.S., Professor of Biology, Yorkshire College, Leeds, FIRST of THREE LECTURES on 'Insect Contrivances.' Half-a-Guinea.  
SATURDAY, February 28, at 3 o'clock, the Right Hon. LORD RAYLEIGH, O.M. M.A. D.C.L. D.Sc. F.R.S., FIRST of SIX LECTURES on 'Light: its Origin and Nature.' One Guinea.

**THE FOLK-LORE SOCIETY.**—The NEXT MEETING of the SOCIETY will be held at 22, ALBEMARLE STREET, on WEDNESDAY, February 25, at 8 p.m., when a Paper by Miss M. A. OWEN on 'The Musquale Indians' will be read, and some Chinese Charms will be exhibited by Mr. A. R. WRIGHT.  
F. A. MILNE, Secretary.  
11, Old Square, Lincoln's Inn, W.C., February 18, 1903.

## ROYAL ACADEMY EXHIBITION, 1903.

RECEIVING DAYS.  
WATER COLOURS, MINIATURES, BLACK-AND-WHITE DRAWINGS, ENGRAVINGS, ETCHINGS, ARCHITECTURAL DRAWINGS, and all other Works under Glass, FRIDAY, March 27.  
OIL PAINTINGS, SATURDAY, March 28, and MONDAY, March 30.  
SCULPTURE, TUESDAY, March 31, when a Paper by the Hon. Mr. J. Lubbock on 'The Sculpture of the Burlington Gardens Entrance.' Works will only be received at the Burlington Gardens Entrance.  
Hours for the reception of Works, 7 a.m. to 10 p.m.  
Forms and Labels can be obtained from the Academy during the month of March on receipt of a stamped and addressed envelope.

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F. B. MASON, Clerk to the Governors.  
St. Werburgh Street, Chester, February 14, 1903.

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Henley-on-Thames, February 12, 1903.

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## LITERATURE

*The Life and Times of Georg Joachim Goschen, Publisher and Printer of Leipzig, 1752-1828.* By his Grandson, Viscount Goschen. 2 vols. (Murray.)

LORD GOSCHEN speaks with some diffidence of the "bold and hazardous venture" on which he has embarked in presenting these volumes to the public. We think that his misgivings will prove ungrounded, for he has clearly spared no pains to make his work thoroughly worthy of its subject, and the subject is one which well deserves even so elaborate a monument as this. For the Leipzig publisher was not only himself a man of striking and singularly attractive personality, but also one who came into close contact with many of his most remarkable contemporaries. Consequently the history of his life affords much valuable and suggestive information to all who interest themselves in the literary or the social conditions of Germany a hundred years ago. Our only regret is that the distinguished author did not give free play to the pretty wit he disclosed in early days, which might have made a stern financier suspect, but would have been aptly employed on the present occasion.

Goschen started as a publisher in 1785, and if his ambition had been solely, as indeed to a large extent it was, to procure works of outstanding literary merit for his presses, he could have chosen no more propitious moment. The tide of genius which had been advancing over Germany for some years was then approaching full flood, and the rise of great authors was followed by a corresponding rise of publishers, of whom the most eminent were unquestionably Goschen and his able and successful rival Cotta. The period finds its counterpart in England at the turn of the eighteenth century, when Constable, Murray, and Blackwood built up their mighty houses and gathered their bands of famous workers. Of the three Constable

probably offers the closest parallel to Goschen—in many respects a rather striking parallel. Both rose from obscurity and destitution to commanding positions in their profession, and both—partly owing to adverse circumstances, partly to rash and ill-considered ventures—were ultimately crippled in their schemes; both were men of splendid ideas, unbounded energy, and ardent enthusiasm, and both were subject to occasional outbursts of a hasty temper, by which they did themselves no small injury. Finally, both treated the authors with whom they dealt with a liberality and consideration rarely shown in earlier times. If it could not be said of Goschen, as was said of Constable, that he "confounded not only his rivals but his very authors by his unheard-of prices," if many of the sums paid by him to writers of repute may strike us as decidedly modest, the explanation is not far to seek. Nothing is brought out more plainly in the present narrative than the extraordinarily unfavourable conditions under which the German publishers of those days plied their trade. They were hampered by an unreasonable censorship; the reading public was not large, and it was for the most part poor, and only bought its books when it could not borrow them; and, above all, there were the deadliest and most exasperating enemies of the trade—the pirate publishers—against whom Goschen fought fiercely and unrelentingly, though not with any great measure of success. As soon as any work likely to be popular was given to the world, these gentlemen would forthwith issue a cheap edition of it, and so ruin the sale of the honestly acquired article. Goschen's experience with 'Don Carlos,' of which, it is noted, he sold 1,500 copies in ten years, while the pirates sold 20,000, will give some idea of the length to which this state of things was carried. An interesting account of some of the devices by which desperate publishers sought to protect themselves against such wholesale robbery is included. The most effectual plan was to pirate oneself, by issuing along with the authorized edition a cheap impression without the publisher's name, and thus securing at least the first of the sale for oneself.

As a publisher, however, Goschen's chief claim to general interest lies in the fact that he was closely associated with many of Germany's most famous men of letters. His relations with Goethe and, for the most part, with Klopstock were altogether of a business nature; but he was on the most intimate terms with Körner, Schiller, Wieland, and many writers who are now little known, but enjoyed a wide reputation in their day. Lord Goschen, who has devoted considerable space to this portion of his subject, has found it advisable to give pretty full accounts of several of these authors, and he is to be congratulated on the excellent judgment with which he has accomplished this. He does not write, and does not profess to write, as a specialist, but he has followed good authorities—in one or two instances, perhaps, Böttiger is allowed rather more weight than he merits—and is almost always accurate in his facts and sensible in his criticism. His sketches of such men as Seume and Iffland are very welcome, and his full treatment of Wieland contains much that will be of real value,

even to readers who profess some acquaintance with German literature. Wieland, indeed, claimed special attention not only as one of Goschen's warmest friends, but also as the author with whom the latter scored his greatest triumph of publishing. This was no less than the simultaneous issue of four separate editions of Wieland's collected works—an immense undertaking carried through in the face of repeated difficulties and disappointments. Its success bears witness to the favour bestowed by his contemporaries on that genial, sprightly, and industrious man of letters, who is, we have often thought, unduly neglected nowadays both in this country and in Germany. The history of Schiller's relations with the publisher is also deeply interesting, notably the account of their temporary breach when the poet somewhat inconsiderately formed his connexion with Cotta. It is pleasant to reflect that the two were soon on friendly terms again; later we find Schiller paying a visit to Goschen in his country house, and Goschen writing enthusiastic criticisms to Schiller on his dramas. Goschen, we may remark, was often a very shrewd and appreciative critic, and some of his judgments here quoted—for instance, those on the 'Jungfrau von Orleans' and Tieck's 'Geneviève'—are admirable. No less striking is the good feeling he displays in matters relating to literary decorum. The following utterance regarding a projected publication of Wieland's letters is noteworthy:—

"I won't print Wieland's letters. That great intellect and the man himself are sufficiently well known through what he has himself produced, and it is in that way that he must be presented to the eyes of the world. To inspect and gape at what he has in common with all mortals, is a pitiable kind of curiosity which is of no use at all. I cannot bear the craze for such things. A learned correspondence is something quite different."

Rather an austere view, but one that it will do makers of modern gossip no harm to notice.

Of Goschen's admirable work in typography we have little space to speak. He spared no labour to raise his workmanship to the highest possible standard, and was, for a time, acknowledged as the foremost printer of Germany. If later he was surpassed by others, he could always justly boast that he had given the impetus to much-needed reform, and when we recall the dreadful guise in which books of that period were often presented to the world, we are tempted to rate his achievements in this respect as his highest claim to distinction. Of peculiar interest are his reforms in Greek printing, especially as exemplified in the splendid folio edition of Wolf's Homer, which unfortunately remained a fragment; a facsimile specimen is supplied, so that the reader may judge for himself of the exceeding beauty of the type.

We have said little of Goschen's private life, which is, after all, the kernel of the biography. The story of his early trials, of his marriage and domestic life, and of his hard experiences during the Napoleonic wars, is told with full sympathy and understanding, and through it all he appears as a man typical, in the best sense, of his age and his country, simple and affectionate,



enthusiastic and thorough, practical, and at the same time strongly romantic and sentimental.

*The Private Papers of Henry Ryecroft.* By George Gissing. (Constable & Co.)

THE interest in Mr. Gissing's latest work will largely be due to the natural assumption that a good deal of it is autobiography. The 'Private Papers' appeared serially, if we mistake not, under the title 'An Author at Grass,' which very pleasantly describes the book. Henry Ryecroft, according to the author's preface, was a struggling literary man who had lived in Grub Street for thirty years; but at the age of fifty a small legacy enabled him to retire, and spend his declining years in Devon. Freed from the necessity of hack work, Ryecroft turned to record his impressions in a journal, and these papers are divided into the four seasons by his supposititious editor. Any one who is acquainted with Mr. Gissing's novels will not be surprised to find that the life of London and the struggle for existence there are regarded by him with the distaste and horror due to the drabness of the one and the hopelessness of the other. Mr. Gissing has always been an authority not only on Grub Street, but also on sundry phases of lower life in the metropolis. He has faithfully represented these in many volumes, but always from one point of view. What lends the special value to these 'Private Papers' is that we are enabled to identify that point of view, and see the reason of it. They betray a man who is at heart a recluse and a student, and who would have been probably more at home as a don than as a writer of realistic fiction. The sincerity of Mr. Gissing's work is merely correlative to his nature. He could have been sincere over mathematics or over science, though he expressly informs us that he has no interest in the latter. No; it is quite clear that the man who treasures rare volumes of the classics, who remembers with a thrill, after twenty years, the purchase of Heyne's Tibullus, and who spends his leisure in versifying the Odyssey, was by nature intended for something else than a novelist. A man of letters, yes, but not a novelist. One who is blessed and handicapped with such tastes and purposes does not go to the tourney of this rough world very adequately equipped. And Henry Ryecroft confesses that he was not fit for the struggle. He resigns without an effort, without the least remorse or regret. Indeed, he exhibits even a morbid dislike for the memory of what he has gone through in London.

It is also interesting to note that Mr. Gissing (if we are right in identifying Ryecroft's opinions with his) is the reverse of democratic in temperament. His study of the lower-middle and upper-lower classes has not converted him to sympathy. He was emphatically not the man for the task, despite his gifts. This book discovers him in a mood which will be strange to those who know him by his novels alone. It is a miscellany of rambling reflections and arguments, dictated entirely by chance and circumstance. There are in it wit, philosophy, a feeling for learning, shrewd common-sense, and literary style, tempered by a long experience and quickened by an emotional nature. On the other hand, there is no

humour visible. The defect of his novels is also the defect of this more personal and intimate revelation. Mr. Gissing has been content, to all seeming, to tread pedestrian streets, grey roads, dull alleys, and to breathe the poisonous air of the great city without a murmur. In this book he astonishes by flinging up his arms and inhaling the country breezes. He can think of nothing but of his release. He is profoundly and gratefully content with his new fate. He is a failure, but he is happy. So life is more than art, and to enjoy is better than to achieve. He looks back with a shudder on the days when he received a circular from a typewriter:—

"If you should be in need of any extra assistance in the pressure of your Xmas work, I hope," &c. How otherwise could one write if addressing a shopkeeper? 'The pressure of your Xmas work.' Nay, I am too sick to laugh."

There is a point of view here, and it is the point of view of one who is tired and glad to leave the arena. It is not quite wholesome, perhaps, but it is natural. Grub Street offers no rewards, and the difference between fifty and twenty is of the vastest. Ryecroft is no coward, but a sensitive man who has at last got out of the crowd and breathes freely. His work in Devon fascinates him, and he repeats again and again one note, the love of country and of nature. He thanks Heaven that the appreciation of these things grows keener with advancing years, and he laments the wasted years of town life when he might have been enjoying them. Such reflection he enjoys "with something of sadness, remembering that this melodious silence is but the prelude of that deeper stillness which waits to enfold us all." Ryecroft's mind, nevertheless, betrays its own feverish activity. Possibly it is because of the fever that he is able to appreciate the quiet. Mr. Gissing has supplied us with an index of the subjects treated in the course of these rambling remarks, from which we gather that he wishes them to be seriously considered. In quality and variety they certainly exhibit a mind that knows men as well as books. One illuminating point is that Henry Ryecroft does not like knowing men. He is content with his work in Devon. Yet one doubts if he could be induced to keep silence. The silence that he loves is about him, yet must he talk. Hence these 'Papers.' Well, if he talks so pleasantly, and so variously, and so well, no reader will grudge him his confidences. He is, above all, a simple-minded, cultured gentleman; he has faith in his country, and he embodies the national virtues. But he has also that enlivening kind of imagination which is not commonly national. He has insight also and delicacy, and it seems a pity that he does not live to be properly appreciated.

*The Red Paper Book of Colchester.* By W. Gurney Benham. (Colchester, Benham.)

FOR the student of our institutional history or of our social and economic development the early records of our municipalities are of very great importance. The nurseries, in no small degree, of our "self-government," as Gneist styled it, our ancient boroughs afford

also illustration, according to their various characters, of mediæval trade and industry, of restrictions as well as of liberties. Till recently, however, their instructive records remained almost wholly in manuscript and suffered grievously from neglect. In an eloquent plea for their freer publication, prefixed to Miss Bateson's 'Records of the Borough of Leicester,' the late Bishop of London spoke of it as

"not merely a boon to the archaeological student or to the local antiquary, but a real contribution to the wise appreciation of those large principles of politics and economics to which we must always look for guidance in our practical endeavours to improve the structure of society."

A good example was set by Nottingham, which entrusted to Mr. Stevenson the publication of its records, and Leicester followed it with the work of which we have just spoken. Mr. Bickley edited for the Bristol Corporation the 'Little Red Book' of that city some two years ago, and now Mr. Benham follows suit with a volume of somewhat similar character. But in this case we owe its publication to his private enterprise, and had it not been that he himself is a member of the Borough Corporation, we might have awaited it in vain; for repeated litigation with an oligarchy of freemen has compelled the authorities to keep in *retentis* their great collection of records, to which even the Historical Manuscripts Commission has not been offered access. The report and repertory drawn up by Harrod some forty years ago for the use of the Corporation are all that has been hitherto available.

The condition of the 'Red Paper Book' is bad; some of the folios are lost, some decayed, and others now misplaced. Further, as language includes, as well as Latin, Norman French and mediæval English, Mr. Benham's task was no easy one, and his success is highly creditable to one who is not a trained expert. The paper-mark, we learn, proves the book to be as old as 1310, or thereabouts, while the earliest entries seem to have been made about 1350. The documents, however, range in date from Henry III. to Edward VI. As in similar municipal registers, the election of officers and the oaths they had to take are here recorded, the occurrence of a farmer (*firmaryus*) being an interesting and exceptional feature. The burgesses had from an early date held the town at farm from the Crown, and they sublet the sources of this farm, we find, to an elected officer, from whom they squeezed as much as they could get above the amount payable to the king. Mr. Benham has corrected an error of Harrod's as to the serjeants of the wards, whom an ordinance forbids to make "Bedeales." Harrod had rendered this as "to elect Beades," though the document speaks of drinking (*potendas*) these "Bedeales." We think, however, that even Mr. Benham has not fully grasped this curious ordinance, of which (contrary to his custom) he prints the Latin text; for it charges the serjeants not only with turning a blind eye (*cæcos oculos*) to the misdeeds of those who patronized their lucrative "Bedeales," but with contriving to get fined those who did not. The entries of elections for Parliament are supplemented by elaborate assignments of rents and court fees for the



wages of the town's representatives, who gave it at least something for its money in their long report of the opening of Parliament in 1485. One of the most remarkable features of this volume is the struggle of the burgesses to maintain their rights over the extensive area that lay within their liberties. For under Edward II. we find them presenting elaborate arguments "to show that the manor of Lexden is within the bounds and hundred of the Borough of Colchester," precisely, we think, as in Domesday Book "burgenses calumpniantur v. hidas de Lexsendena ad consuetudinem et scotum civitatis." This is most remarkable. On the east and south they had a standing dispute with the great Benedictine abbey of St. John, most frequently as to jurisdiction, but also as to those rights of common which burgesses, Prof. Maitland has reminded us, valued very highly. Their rights of hunting within the liberties, secured to them by Richard I.'s charter, conflicted also with the abbot's claims, and we learn from a curious agreement in 1255 that he could only hold in peace the park he had made to the east by allowing them to hunt "the hare, the fox, and the polecat" on his lands. "Town and cowl," as it might be termed, is the subject of many folios, and so keen was the tension that the abbot in 1429 charged the bailiffs, in a petition to the Council, with stirring up the townsfolk,

"among wich summe be detecte, noysed, and endited of lollardrye, as it is wel knowe, saanasen and thretenyn the seid Abbot and his bretheren to brynn hem and hang hem at here gates."

The bailiffs retorted "that non of the sect of lollardes withynne hem be susteyned ne supported," and a wretched tailor, as a matter of fact, was burnt there for lollardy in that year.

Neither merchant gild nor trade gilds existed at Colchester, but the Flemish weavers who fled from the persecutions of Spain were not the first to introduce the great weaving industry for which the town was to be famous. We have here the bailiffs certifying as early as 1452 that "the art or mystery of weaving woollen cloths is exercised there, and more so than any other arts or mysteries, and was exercised there from time beyond memory." The bailiffs and Council had to make elaborate ordinances against any man holding "the crafts of wevyng and of fullyng to-gedr." There are ordinances of 1411 in Norman-French about wool for spinning and against what we now call the truck system, trade ordinances in English under Edward IV., and very elaborate ordinances as to bakers, brewers, and butchers in the days of Edward VI.; in these last the Puritan influence is strongly seen in regulations concerning "the Saboth day." In 1549 we have a special ordinance for tavern keepers, ordering them to admit no young people or members of the lower orders at any time "yn the Sondayes." The weakness, historically, of the freemen's pretensions is shown by several entries proving that every man born and baptized within the borough was formerly entitled to the freedom.

In this interesting volume we have found but few slips: the difficult name "Wethermundeford" (i.e., Wormingford, Essex) has been misread "Wetherinn-

deford," and is therefore not identified; and "Stanstede Thele," over which, no doubt, Harrod blundered badly, was not, as Mr. Benham suggests, in Essex, but was the former name of a Hertfordshire parish. The "jurati" on p. 58 are, we think, not jurors, but simply burgesses who had been sworn; and the ambiguous word "fratres" has proved, as so often, a trap in the entry concerning "seditious preaching by the friars." The Latin, it is true, is not given, but "a general chapter of friars of the Abbey of St. John" can only have been that of its monks. They were probably in sympathy with the daring move of Richard II., their support of whose cause brought their abbot into sad trouble in the early days of Henry IV. The townsmen doubtless enjoyed the sight of his being brought a prisoner into their Moothall. Our thanks are due to Mr. Benham for providing an index to this volume, of which only a limited number of copies have been issued.

*The Poetry of George Wither.* Edited by Frank Sidgwick. 2 vols. (Bullen.)

It is fitting that we should owe to the fine taste of Mr. Bullen the first available edition of the poetry of George Wither. No wish have we to disparage the services of Mr. Sidgwick, under whose care the whole is issued, and to whom we are indebted for the biographical introduction, the bibliography, the comments, and the notes. It is impossible, however, not to feel the influence of the gifts of selection, sympathy, and insight which presided over recent reissues of the Tudor dramatists, and supplied in the "Muses' Library" the daintiest edition of the early poets that has yet seen the light. Whoever deserves the credit of the work, it is admirably carried out. All obtainable information is supplied, some of it being new, and the edition, with certain reservations, on which we shall dwell, may be regarded as final.

Though not the least known of English lyrists, Wither has long been the most inaccessible. The average student knows as much concerning him as he knows of Daniel, or Marvell, or even Drayton. Scores, perhaps hundreds of lovers of poetry have owned the works of the poets named. It is to be doubted whether among all our princely collectors of poetry one has had anything approaching to a complete set of Wither. We had ourselves at one time as many as we have often found in private hands, yet they were inconsiderable indeed in the presence of a full list. Ideas of reprinting Wither in his entirety have been entertained, and in part carried out. The Spenser Society between 1871 and 1882 reprinted the great majority of Wither's poetical works, and aimed at giving all. For reasons on which it is superfluous to dwell, this collection is in little repute. It is, however, so far satisfactory that it saves from the chance of entire destruction works with which the collector is in future little likely to concern himself. The question of including Wither in the second edition of the "Aldine Poets" and in the "Muses' Library" was considered. As the Aldine edition was confined to the complete works of poets, and as the whole of Wither would probably

have occupied thirty or more volumes, the plan could not be seriously entertained. Enthusiasts—Wither has always begotten such—sought from a comparatively early date to reprint portions of his works. In 1783 a selection from the 'Juvenilia' was printed, with a portrait, for private distribution, at the expense of Alexander Dalrymple, a collector of Wither's works. A bibliography by Thomas Park was printed in the *British Bibliographer* by Sir Egerton Brydges, who, besides writing for the same publication a life of the poet and including some of his poems in 'Restituta,' reprinted at the Lee Priory Press in 1815 "Select Lyrical Poems," by George Wither, written about 1622," and wrote prefaces, &c., for various limited reprints executed by Bensley. The most sustained and ambitious attempt at reprinting Wither, with the exception of that subsequently made by the Spenser Society, was due to the initiative of Charles Lamb, John Matthew Gutch, and James Brook Pulham. Lamb had already had a correspondence concerning Wither with Wordsworth and Southey, the latter of whom, although admitting Wither's felicity of expression, tenderness of feeling, and elevation of mind, insisted on the "pedestrian strain" in his verse, which, so far as regards Wither's early works, is not only grudging, but also unjust. In this attempted reissue Gutch took the active share. By 1810 he had, says Mr. Sidgwick, "reprinted the 'Juvenilia' and sent the proof-sheets, interleaved with thin paper, to Lamb." They were subsequently shown to Dr. George Frederick Nott, the editor of Surrey and Wyatt, whose comments on Wither and Lamb form the basis of Mr. Swinburne's amusing article on 'Charles Lamb and George Wither' ('Miscellanies,' 1886, pp. 157-200). Gutch also wrote a life of Wither, on lines somewhat similar, as he states, to that contributed to 'Lives of Sacred Poets' by Robert Aris Willmott. Some malignant fairy seems to have presided over this and subsequent attempts to popularize Wither. Of the one hundred copies of his 'Hymnes and Songs of the Church,' edited with a preface by Sir Egerton Brydges, many were destroyed by a fire at the printing office. A like fate had befallen his 'Meditations upon the Lord's Prayer' in the Great Fire of London. Gutch's edition was never completed; and the editions we have seen—perhaps a dozen in all—are imperfect. A similar fate befell Gutch's life. In the *Athenæum*, April 17th, 1858, is quoted a letter, stating that, on inspecting the parcels in his warehouse, Gutch found many sheets had been purloined and others eaten by mice; so that with difficulty he made up a perfect copy, the only one in existence. The poems were never published. A few copies, surreptitiously obtained, were disposed of by a bookseller in 1839. A copy once belonging to the first Lord Coleridge, now before us, contains the advertisement, dated 1839, of the works (thirteen in all), some of them selections, and offers them at the price of 17. 11s. 6d., with a copy of Holle's or Hole's portrait. The general title-page to this announces it as in two volumes, and gives the contents as "Abuses Stript and Whipt, Prince Henry's Obsequies, A Satyre to the King, Epithalamia, or Nuptial Poems, The Sheppard's Hunting.

His Motto, and Hymns and Songs of the Church, &c., &c." The same title appears in vol. ii. The third volume has no general title, but contains 'Fair Virtue, the Mistress of Philarete,' selections from 'Abuses Stript and Whipt,' 'The Scourge,' with a facsimile of the curious design, and 'Certain Epigrams.'

With these "surreptitious" copies, with Lamb's brilliant and appreciative essay, with the selections given by Percy and others, and with the subsequent reprints of the 'Hymnes and Songs of the Church' and the 'Hallelujah,' lovers of Wither have had to content themselves until the appearance of the present admirable edition. In spite of these disadvantages and difficulties, and in spite of the neglect of Johnson and the contempt of Pope, Wither is one of the most prized as well as one of the best of our minor poets. His defence of poetry and his praise of his mistresses are things which rouse enthusiasm. The quotations from these works by Lamb are in themselves enough to establish Wither's claim to a place on Parnassus. Judged by his early work, Wither ranks indeed higher than most of his contemporaries. There is, however, a drawback from his fame. Mr. Sidgwick, in the main a warm appreciator, condemns "the obstinacy with which, refusing to be content, he persisted in pouring out tedious floods of senile garrulity." In this respect Wither cannot be acquitted of censure. Possessor of a muse who is a sprightly and well-graced goddess, he insisted in his later days in turning her into a household drudge. He yoked his Pegasus to the plough, almost, it may be said, to the dung-cart. An offence so grave is scarcely to be pardoned. Such was Wither's facility in versification that he seems to have found it easier to write in verse than in prose. All but buried is he beneath his own refuse, and it is well for his reputation that two-thirds of his poetry should be forgotten. Mr. Sidgwick's edition, so far as it goes, is admirable, and constitutes one of the most delightful poetic reprints of our day. Especially attractive is the account of the scenes amidst which Wither lived. The bibliographical portion is excellent, and the very pedigree is interesting, as is the account of Wither's difficulties with the London booksellers. Two portraits are given. That to the second volume is by Holle, is in an oval, and has around it the words "I grow and wither both together," a play upon words of which the poet was fond. It was originally prefixed to 'Abuses Stript and Whipt.' That forming the frontispiece reproduces on a much reduced scale the noble portrait by Payne in 'The Emblemes.' It is difficult to recognize the two as presenting the same man. A half-promise seems implied that a third volume shall include 'Wither's Motto,' an eminently characteristic poem. For this we call. The edition will be the more valuable if a few specimens are included of Wither's other works. We have given no quotations from Wither's 'Shepherd's Hunting,' his 'Fair Virtue, the Mistress of Philarete,' and other works, since lovers of poetry are bound to know these in Lamb's essay, if in no other form. It is not permitted to be ignorant of them. In place of such we give one specimen, hitherto un-reprinted, from the 'Emblemes,' the beauty

of which must strike all. It seems to have a Wordsworthian vein of sentiment, and the familiar illustration it supplies is known in Moore:—

When, with a serious musing, I behold  
The grateful, and obsequious *Marigold*,  
How duely, ev'ry morning, she displays  
Her open brest, when *Titan* spreads his Rayes;  
How she observes him in his daily walke  
Still bending towards him, her tender stalke;  
How, when he downe declines, she droopes and mournes,  
Bedew'd (as 'twere) with teares, till he returns;  
And, how she valles her *Flowers*, when he is gone,  
As if she scorn'd to be looked on  
By an inferior *Eye*; or, did contemne  
To wait upon a meaner *Light*, then *Him*.  
When this I meditate, me-thinks the *Flowers*  
Have spirits, farre more generous, then ours;  
And, give us fair Examples, to despise  
The servile Fawnings, and Idolatries  
Wherewith, we court these earthy things below,  
Which merit not the service we bestow.

Twelve more lines, which are more edifying, but less poetical, follow. With the addition of two accents in line 10, the poem is quoted literally from 'A Collection of Emblemes Ancient and Modern, 1635.' The lines are not in Wither's favourite seven-syllable metre, of which he was all but the greatest master. They prove that he could use a weightier measure upon emergency.

#### NEW NOVELS.

*The Little White Nun.* By Mrs. C. N. Williamson. (White & Co.)

MRS. WILLIAMSON'S latest hero is a young man of good family, but no means, who has received an appointment in the British Embassy at Vienna. Just before setting out for the Austrian capital he meets—and, of course, falls deeply in love with—a young English heiress, stepdaughter of an Austrian nobleman. He knows his love is hopeless, but circumstances, seemingly at first of the unkindest, are on his side; and though his love is betrothed to an Austrian "Bluebeard," though she is later confined as novice in a convent from which no novice has ever returned, immured in a deadly dungeon, and even reported to be dead, all comes right in the end. Certain fiction caterers of the day seem able to offer a meal of this kind on the shortest notice, and we suppose there are people who find it satisfying.

*An Unwise Virgin.* By Mrs. Coulson Kernahan. (John Long.)

THOUGH the image of the unwise virgin no doubt predominated in the mind of Mrs. Kernahan whilst her new story was in process of construction, those of the harmless dove and the traditionally wise serpent have not omitted to make themselves felt. Under the latter types of undiluted good and evil respectively has she ranged her characters, and their temporal rewards are apportioned in strict accordance with their deserts. The loosely constructed plot revolves round a theme of demoniacal possession, but as a relief from blood-curdling episodes of violence and mystery, the love scenes are of a mild and happy nature. The reader gratefully recognizes a certain old-fashioned and redeeming wholesomeness both in the style and in the treatment of sensational incidents.

*The Magic of To-morrow.* By Cyril Seymour. (Chatto & Windus.)

THE magic here in question is of so obvious, not to say barefaced, a character, that its success on many occasions taxes the reader's credulity. It is sufficient to say that the villain employs it to make a certainty of bets upon the turf, and that two cold-blooded murders at least are the incidental results of the "system." The frank admirers of the shocking will find this web of sordid crime not without ingenuity of construction; but to others, like ourselves, it will prove distasteful.

*Where Lies her Charm?* By James McGrigor Allan. (Sonnenschein & Co.)

THE title almost tempts the reply that the charm of the heroine is so concealed and wrapped up that it is invisible. The book itself is a quaint compound of enthusiasm and ignorance. Odd solecisms jostle high-sounding platitudes, and slang alternates with pedantry. The company we are in is very questionable, or rather there is no question at all in the matter. But it is meant to point a moral if it does not adorn a tale. The evils of dissipation are exposed, and the danger and wickedness of entering the Church from any but the highest motives. Pastors of the Church are, we gather, not necessarily Christians, and so the indictment proceeds by means of a variety of poorly drawn characters. The heroine, aged eighteen, lectures her father, "Rev. Grant" (*sic*), on doctrine, practice, and other recondite matters. The speech is too long to quote, but the charm of the young lady's conversation may be imagined when we mention that, in talking in friendly fashion to a friend, she lightly introduces the term "odium theologicum."

*The Lucky Shot.* By E. Way Elkington. (Treherne & Co.)

THIS is a bright little chapter of New Zealand life. It has no literary pretensions—indeed, more than once we meet with a grammatical slip; but the writer, if a novice, has at least the faculty of telling a story. That of Miss Noel, the settler's fair daughter, and her lover, the eager "new chum" from England, has a pleasant open-air flavour, and the local colour is evidently genuine.

*The Last Foray.* By R. H. Forster. (John Long.)

THE hero and narrator of this story is the son of a Tynedale moss-trooper in the reign of Henry VIII. After a series of perilous adventures, including a narrow escape from keeping his father company on the gallows, he is sent prisoner to London, and eventually received into the service of Cardinal Wolsey. The author labours, of course, under the great disadvantage of having chosen a subject which necessarily calls up memories of Scott; but the first half of his tale is not wanting in interest. It slackens with the appearance of the heroine, the necessarily high-souled and vivacious maiden of historical fiction; and before the end is reached we are unable to concern ourselves greatly as to the ultimate fate of Master Humfrey Lisle and his peerless lady-love.



## MINOR BIOGRAPHY.

In the volume entitled *Physician and Friend* (Murray) Dr. George Smith's well-known intimacy with Indian affairs has enabled him to make the most of the materials placed at his disposal for a life of Dr. Alexander Grant. The materials are, however, rather slight, and the book is made up of too many fragments to be altogether satisfactory. Dr. Grant, a shrewd, observant Scot, was for seven years the private medical attendant of Lord Dalhousie when that distinguished statesman was Viceroy of India, and his life as told by Dr. Smith, as well as the letters and the autobiography included in the volume, will be of value chiefly as supplementing the sealed papers of Dalhousie to be published ten years hence. Dr. Grant's sketch of the Viceroy is interesting as bringing out some hitherto unsuspected traits of a character of singular strength and beauty. In particular, it reveals in him a sense of the humorous with which he has not been credited; and it shows the heroic qualities of the man in remaining at his post long after his health was irretrievably shattered—indeed, while he was often totally unfit for duty. The letters he addressed to Dr. Grant, so far as they are published here, have no bearing on the events and controversies of his administration, but they certainly support Dr. Grant's contention that the marquiss virtually gave his life for India. Such subjects as the Indian Mutiny and the difficulties of the British with Burmah are dealt with by Dr. Grant, but without adding much to our existing information. It ought to be mentioned that Dr. Grant anticipated or initiated those sanitary and humanitarian reforms, especially in the army, the navy, and the mercantile marine of the empire, which it has required the wars of half a century, from the Crimea to South Africa, to bring to fruit. His contributions to Indian medical literature were many, and all were important. The volume, which is furnished with a good index, is illustrated by portraits of Dr. Grant, Lord Dalhousie, and Lord Canning.

*Erasmus*, by Ernest F. H. Capey (Methuen), is a very satisfactory account of the life and work of the humanist within the limits imposed on the book by its size. The author has read the literature of his subject, and refrains from much of the moralizing on Erasmus's conduct which forms the chief part of third-rate criticism. He adds some account of the bibliography of his subject, of which the weak part is that which would have been most useful—viz., the translations of Erasmus. Mr. Guppy (whose assistance is mentioned)—with the Rylands 'Catalogue' at his elbow—ought to have been made use of here to some purpose, since the Ghent bibliography is not yet complete. We cannot refrain from a word of praise for the general appearance of the books in this series of "Little Biographies."

*Daniel Webster*, by Mr. Samuel W. McCall, is the title of a small book published by Messrs. Houghton, Mifflin & Co. at Boston and New York, the contents having been delivered as an address to celebrate the centenary of Webster's graduation at Dartmouth College. Mr. McCall has nothing new to tell about the great American orator, and strikes us as uncritical. There were shades in Webster's career as a man and a statesman, and the absence of them in this portrait detracts from its verisimilitude. There are some curious slips; one of them relates to Charles James Fox, of whom it is said that his following in Parliament "could all be put into a hackney coach." Lord Thurlow said that Fox's following numbered but forty, yet that there was not a man among the forty who would not die for the Whig leader. The hackney-coach story which Mr. McCall has read originated many years after Fox's

death, and it had reference to Lord Derby's following, and was set forth in lines by Canning describing the "Derby Dilly carrying six insides." The Ashburton treaty is styled an honourable triumph of American diplomacy. We may note that at this time Webster had at his disposal a map giving the boundary between Maine and Canada as determined by Franklin, and kept this concealed till the treaty was signed, the boundary line in the treaty being less favourable to England than the true one on the map.

## TRANSLATIONS.

MESSRS. CHATTO & WINDUS publish Mr. Ernest A. Vizetelly's translation of Zola's last book, *Truth (Vérité)*. The preface and notes are of a highly controversial nature: raise the Dreyfus case, not named or specifically enlightened by the text, and attack the Roman Catholic Church of France. While we agree with Mr. Vizetelly that the Jews of France are unjustly treated, and that Zola is entitled to our support upon this head, we do not agree in such statements as that on p. 399, to the effect that it was only the quiet bearing of the prisoner of Rennes which "produced such an unfavourable impression on 'sundry foolish English' special correspondents" that they veered round and began to regard the prisoner as guilty." The allusion is to George Steevens, who was not "foolish," and whose change of opinion, which did not go to the point of believing M. Dreyfus guilty of the charge laid against him, was caused, not by the "marked characteristic of the unfortunate Capt. Dreyfus," but by the prisoner's way of meeting a specific series of questions. As for the attack on the Church, it is beyond our sphere. Zola in the text, while nominally attacking Rome, is in fact at war not only with beliefs and observances peculiar to the principal branch of the Western Church, but also with some of the fundamental dogmas of Christianity, maintained in all countries, even by Evangelical Protestants. Putting aside what is controversial, we find that the translation reads pleasantly.

*A Century of French Romance*. Edited by Edmund Gosse.—Renée Maupérin. By Jules and Edmond de Goncourt.—*The Two Young Brides*. By Honoré de Balzac. (Heinemann.)—The two latest volumes—numbers nine and ten—of the excellent specimens of nineteenth-century French romance which Mr. Gosse has ably edited, contain a typical specimen of the Goncourts' painful jewel-work and not a very favourable example of Balzac. 'Renée Maupérin' is a remarkable study of womanhood developing under certain conditions that are hardly possible outside France. It is a nice question, no doubt, whether these conditions really correspond to anything in real life. The Goncourts, who were the inventors of the phrase—though not of the fact—of the "human document," ought to be safe guides on such a subject. But, as Mr. James Fitzmaurice-Kelly reminds us in his interesting introduction,

"a most authoritative critic, M. Brunetière, has laid it down that there is more truth, more fidelity to the facts of actual life, in any single romance by Ponson du Terrail or by Gaboriau than in all the works of the Goncourts put together."

This is rather a hard saying, for, great as are the charms of Gaboriau, we do not exactly go to him for a serious representation of contemporary life, though Prince Florizel, in Stevenson's fantastic romance, recommended some such course to the young clergyman who was anxious to inform himself on that subject. M. Brunetière, with all his admirable qualities, is not the best of critics when he deals with innovators like the Goncourts, who did not, perhaps, invent so much as they imagined,

but certainly introduced a new method into French fiction, their work forming the real transition between the novelists of 1830 and the novelists of the Third Republic. Their truest praise is that allotted to them by their latest editor, that

"they remain consummate masters in their own restricted province; delicate observers of externals, noting and remembering with unmatched exactitude every detail of gesture, attitude, intonation, and expression."

'Renée Maupérin' is perhaps the most favourable example of their work that could be presented to the average English reader, and the translation, whilst scarcely doing complete justice to the chiselled style of the original, is at least a creditable piece of work which may be read with comfort.

The choice of the Balzac volume seems to us somewhat singular. Surely Balzac could have been better represented by one of his greater masterpieces than by the somewhat sentimental tale selected. No doubt, however, there were reasons for the choice. The most interesting thing, to those who already know their Balzac, is the fact that the volume has an introduction by Mr. Henry James, who returns to a critical field in which he has already won his spurs. His opening pages, on the greatness of Balzac, will appeal to all who are "well seen" in the 'Comédie Humaine,' and who hold with Mr. James that "Balzac stands signally alone, that he is the first and foremost member of his craft, and that, above all, the Balzac-lover is in no position till he has cleared the ground by saying so."

Mr. James hit upon a happy and illuminative phrase when he spoke, long ago, of Balzac's "incomparable power," and it is to this keynote that his ripier criticism returns. "The impression" that Balzac leaves,

"confirmed and brightened, is of the mass and weight of the figure, and of the extent of ground it occupies; a tract on which we really might all of us together pitch our little tents, open our little booths, deal in our little wares, and not materially either diminish the area or impede the circulation of the occupant..... We most of us aspire to achieve at the best but a patch here and there, to pluck a sprig or a single branch, to break ground in a corner of the great garden of life. Balzac's plan was simply to do all, to give the whole thing. He proposed to himself to turn over the great garden from north to south and from east to west; a task—immense, heroic, to this day immeasurable—that he bequeathed us the partial performance of, a huge, imperfect block, in the twenty monstrous years, years of concentration and sacrifice the vision of which still makes us ache, representing his productive career. He had, indeed, a striking good fortune, the only one he was to enjoy as a harassed and exasperated worker: the great garden of life presented itself to him absolutely and exactly in the guise of the great garden of France, a subject vast and comprehensive enough, yet with definite edges and corners..... What he did above all was to read the universe, as hard and as loud as he could, into the France of his time; his own eyes regarding his work as at once the drama of man and a mirror of the mass of social phenomena, the social state, the most rounded and registered, most organized and administered, and thereby most exposed to systematic observation and portrayal, that the world had seen."

This is admirably put, and Mr. James's introduction is one of the best things written about Balzac in our language. Both volumes contain some admirable portraits and other illustrations.

*Goethe's Faust*. Translated by Albert E. Latham. (Dent & Co.)—Mr. Latham offers this version of 'Faust' in the avowed hope that it "may indeed be found to give, on the whole, a truer and livelier picture of Goethe's great poem in all its aspects than any of those that have gone before it." Frankly, we do not find that it does give such a picture. It has decided merits, but it fails, as we think, in the great essential of a good translation—it does not truly represent the spirit of the original. Even the claim put forward for "its fidelity—frequently an all but literal fidelity to the thoughts of the original," seems



to us a little exaggerated, though we should not be disposed to quarrel with it on that score. A translator should certainly be literal when he can; but in a complicated metrical version he is perpetually forced to sacrifice the literal rendering, to condense or expand a phrase, to bring in a rhyme that will tally, to fill a line with some tag of his own. It is, however, only fair to demand that such alterations and insertions should be made with skill and judgment, and in the present version this is not the case; they are often inartistic and out of keeping. Mr. Latham lacks the delicate perception of the value of words necessary to the translator. Take, for example, a line or two from Faust's famous speech on the written and spoken word:—

What wilt thou, Evil Spirit, say?  
Bronze, marble, parchment, paper, eh?  
Shall graver, quill, or chisel limn the story?

It seems to us that that little interjection ruins the noble scorn of the passage, and "limn the story" in place of the simple *schreiben* is not only an affected, but also an incorrect expression, for one does not limn with graver or chisel. To the charge of affectation, indeed, Mr. Latham is too frequently open; he deserts the simplicity of his original, and seeks to make his rendering effective by an embroidered and unnatural phraseology which is out of place; lines like "a rat's tooth to my aid I clepe," for the plain "Bedarf ich eines Rattenzahns," are not happy, and they are pretty numerous. It is, of course, inevitable that we should judge a translation of 'Faust' by a high standard, but it must not be thought that the present version is reprehensible throughout. Many passages, especially in the lighter and more flippant portions of the play, show considerable ease and vigour; the form is well preserved, and the rhymes are valiantly attempted, though such desperate efforts as, for instance, "kitchen" and "prescription," or "serpent" and "sharpened," will often enough strike the reader rather painfully. The appendixes and explanatory notes with which the volume is provided serve their purpose sufficiently well.

*The Earth and the Fullness Thereof.* By Peter Rosegger. Translated by Frances E. Skinner. (Putnam's Sons.)—'Erdsegen' is one of the more recent of Rosegger's novels, and though it is perhaps hardly to be classed among his greatest, yet its merits are amply sufficient to make an English translation of it acceptable. Like everything written by the author, it is fresh and interesting, and it is very human, in spite of its somewhat improbable plot. Herr Trautendorfer, a journalist who has, in a moment of excitement, been betrayed into making a wager that he will go into service as a common farm hand for one whole year, sets off in January, and before long obtains a place in a remote Styrian farmhouse. His year's experiences there make the subject of the book, and are related by himself in a series of Sunday letters to a friend. It does not sound a very likely sort of material, but it is wonderful how much Rosegger has made out of it. The epistolary form—a stumbling-block to most novelists—is well suited to his familiar style of writing, and is here managed with great address. The peasant life is described with extraordinary knowledge and insight in a succession of pictures connected by a continuous thread of narrative that is always kept well in hand. Much of the character-drawing, too, is excellent; the old Styrian farmer Adamshauser, for example, is splendidly done, and has none of the German sentimentality of which we find a few traces elsewhere. The moral, it is almost needless to say, is prominent, but it does not at all spoil one's enjoyment of a book which makes a very pleasant impression. The translation is as a rule very good.

#### OUR LIBRARY TABLE.

MR. CARRUTHERS GOULD continues his Froissart under the title *F. C. G.'s Froissart's Modern Chronicles, 1902*, published by Mr. Fisher Unwin. The drawings are all excellent—except, perhaps, those of Sir John Gorst and of the Duke of Norfolk. Mr. Gould is not quite fair to the horsemanship of Mr. Chamberlain, but he is the best of all the caricaturists of that statesman. There is one piece of serious history in the book, although Mr. Gould himself seems a little doubtful as to its accuracy. In a chapter entitled 'The Ending of the War' he introduces the King as directly forcing the conclusion of the peace. We have little doubt that Mr. Gould is right, and that the secret history of the period, when it comes to be written after the lifetime of all concerned, will, in spite of much that will be said to the contrary before that date, reveal the origin of the peace in the King's action, but action at an earlier date than the time suggested by Mr. Gould. Mr. Gould does not state that a part of the private negotiations which brought about the first tendency towards a renewal of conferences between the Boer leaders and Lord Kitchener contained anything to justify the present Boer suggestion that they were led to expect a general amnesty; but we have an uneasy feeling that it will be found that there was some hint of the kind given to them in South Africa.

MESSRS. LONGMAN are issuing a new edition, in four volumes, of Gardiner's *History of the Commonwealth and Protectorate*. The first volume is out, with a prefatory note by Mr. C. H. Firth, and, as it contains corrections and additions, and is tastefully bound and well printed, should be widely appreciated.

To Messrs. Macmillan's "Library of English Classics," an excellent row of volumes already, which we hope to see extended in the near future, a volume of *Hazlitt's Characters of Shakespeare's Plays and Lectures on the English Poets* has been added. Mr. A. W. Pollard, in a bibliographical note which is a model of its kind, corrects Hazlitt's statement that the *Quarterly* stopped the sale of the 'Characters,' and protests his "firm belief that good books, though they may not find a very large public ready for them, are never killed by a hostile review." A sensible view, which, more widely held, might save some ink, temper, and editorial time.

*Tolstoi as Man and Artist.* With an Essay on Dostoevski. By Dmitri Merejkowski. (Constable.)—Mr. Merejkowski—we cannot understand why the translator affects a sort of Polish spelling of the name—in this book publishes the complement to his strange trilogy. His first volume dealt with the Emperor Julian ('The Death of the Gods'); the second treated of Leonardo da Vinci and the Renaissance; and in the present he contrasts the writings of Tolstoi and Dostoevski, their views on religion, on life and death, and their artistic treatment of their characters. With these two names our author joins on p. 308 that of Pushkin, and considers them to be the trinity of the Russian Renaissance. It is clear that Mr. Merejkowski looks upon Dostoevski as a more thorough martyr to philanthropic principles than Count Tolstoi. He cannot pardon the Count for not having literally distributed his goods; but, on the other hand, Dostoevski was so poor that he had little to distribute, although a most benevolent and affectionate man. Occasionally a note is appended, but we find the names of works by Russian authors frequently left unexplained, and this will be a source of bewilderment to the English reader. Sometimes the notes are rather misleading, as on p. 123, where we are told that 'The Bard in the Russian Camp,' by Jukovski, is

an imitation of Gray. There must be some confusion here with the fact that the Russian poet translated Gray's 'Elegy.' The poem in question in no respect resembles anything by Gray. The book treats of many interesting episodes in the lives of Tolstoi and Dostoevski. We are afraid that Pushkin remains almost unknown to the English reader.

VOLS. XLI. and XLII. of the "Edinburgh Waverley" (Jack) are out, containing *The Highland Widow*, &c., and the first half of *The Fair Maid of Perth*. With these a portrait of Mrs. Murray Keith and one of Sir Walter by Colvin Smith (1829) are presented.—The eighth volume of the "Edinburgh" *Life of Scott*, by Lockhart, introduces us to the wonderful 'Diary' and the height of Scott's greatness in failure. Portraits of Christopher North, Tom Moore, and Henry Mackenzie (admirably characteristic), and three views of Abbotsford are among the attractions of this delightful edition of a masterpiece.

*Kelly's Handbook to the Titled, Landed, and Official Classes for 1903* (Kelly's Directories, and Simpkin, Marshall & Co.) is a book upon which it is impossible to write by way of criticism, for, as we have repeatedly stated, it is the best of books of reference, and appears to be almost free from error. At p. 599, l. 2, Clowerwall should be Clearwell. As to its usefulness there can be no difference of opinion.

THE seventy-second edition of *Lodge's Peerage, Baronage, Knightage, and Companionage*, now also published by Kelly's Directories and Messrs. Hurst & Blackett, is a most complete and handsome volume, revised and enlarged to over 2,000 pages. Everywhere we are struck by the fulness and accuracy of the information given. Baronets are now treated as fully as peers, their crests being figured. There are also several new lists of Orders and honours. We have tested these, and found them most satisfactory as to details. Altogether this new form of *Lodge's* work deserves a warm welcome.

ANOTHER well-known book of reference which reaches us at the same time is *Debrett's House of Commons, and the Judicial Bench* (Dean & Son), as to which we have sometimes had fault to find, but which has been improved into almost complete accuracy in recent years. Mr. Winston Churchill continues to be described in a somewhat puzzling fashion in respect of his position in South Africa during the first part of the war. He is said to have "served..... in South Africa 1899-1900 with South African Light Horse (taken prisoner, but escaped, medal)." It is afterwards said of him "Has acted as war correspondent"; but at the time of the capture of the armoured train, and after the wounding of Capt. Haldane, he took a brilliant part in the engagement, which was afterwards explained away, and we were told that he was a correspondent. We have frequently called attention to the need that undoubtedly exists for making the division between combatants and non-combatants clearer than it has been in recent years in our service. Should we ever find ourselves at war with a European power there will be trouble over this matter. We have failed to find any serious errors in 'Debrett's House of Commons for 1903.' Sir John Dorington, although the letters "P.C." are added to his name, and he appears in the list of the Privy Council, has not the words "Right Hon." prefixed to his name in the general list of members, as have other Privy Counsellors, but this is a very trifling slip. The member for the Eastern or Wokingham Division of Berkshire, whose politics were omitted last year in the alphabetical list, again appears without any in that place, although rightly described under the constituency.

THE most handy of all House of Commons lists, except, perhaps, the monthly *Vacher*,

which is a mere list of addresses, is 'Dod.' *Dod's Parliamentary Companion*, in its seventy-ninth issue and seventy-first year, shows no signs of the feebleness of the Psalmist's age. It is a most useful and compact handbook. There is a curious little unimportant error in the case of the well-known "Mr. Weir," repeated from last year: "J. Galloway Weir, see Galloway-Wier." But when we do "see," it is Galloway-Weir. 'Dod' is published, as usual, by Messrs. Whittaker & Co.

MESSRS. HADDEN, BEST & Co. publish *Local Government Law and Legislation for 1902*, by Mr. W. H. Dumsday, which has been delayed from September owing to the autumn sittings, and includes the Education circulars of January. The notes to the Education Act and other statutes are valuable, and the digest of decided cases is good.

The first volume of the "Woman's Library" (Chapman & Hall) deals with *Education and Professions*. It includes essays by more or less competent hands on 'The Higher Education,' 'Teaching,' 'The Education of the Artistic Faculty,' 'Women and Journalism,' 'Pros and Cons of Theatrical Life,' 'Medicine,' and 'Factory and Sanitary Inspectors.' Under most of these headings parents will find information that should be useful. All the writers warn us that long and careful training as well as a not inconsiderable expenditure is equally necessary for girls and boys if they are to gain their bread by any profession. Miss Janet Hogarth, the author of the opening essay, handles her subject admirably. She not only gives practical useful matter, after the fashion exemplified by Miss Lamport's capable 'Medicine,' but also indicates the power of just and broad consideration of her question as a whole. Head mistresses of high schools and heads of guilds, colleges, and halls will do well to turn to the pages in which Miss Hogarth discusses the type evolved by the present system, and dwells on the forms in which connexion with the college is maintained by its students after they have left it—the effect which annual festivities and "gaudys" have in the way of helping "to keep up a prolongation of youth which sometimes threatens to degenerate into a perpetual girlhood."

MR. J. B. ATLEY has written a capital introduction to *The Ingoldsby Legends*, 2 vols., in the "Little Library" (Methuen), and his notes, so far as regards social matters and the history of the time, are commendably brief and apt. It is a pity, however, that he has left his references to Greek and Latin in an inadequate state.

MR. A. C. CURTIS, of Guildford, has produced an excellently printed *Pilgrim's Progress*, with eight illustrations by Mr. V. W. Burnand, who comes after several well-known artists, such as Mr. Anning Bell, in a difficult business. Mr. Burnand does not lack imagination, but his predilection for tangled tree-roots amounts to an obsession; nor can we approve of his use of black masses to create effects.

A *Short Historical Account of the University of Sydney*, by H. E. Barff (Sydney, Angus & Robertson), was produced "In connexion with the Jubilee Celebrations 1852-1902," and deals succinctly with the history of the University from its foundation. Besides pictures of various buildings connected with the University, the volume contains many interesting portraits, including photographs of men whose energy and good citizenship have stamped their names indelibly upon the history of the colonies, such as William Charles Wentworth and Sir Charles Nicholson. Altogether this is a useful volume, for which credit is due to author and publishers.

M. ALBERT MÉTIN publishes through the Librairie Armand Colin, of Paris, an excellent volume, entitled *L'Inde d'Aujourd'hui: Étude Sociale*. His point of view is that of the best foreign observers of our rule: that it is—just, but cold; to be praised on the whole but open to criticism on account of its want of sympathy for ideas of which it has in fact been the author. M. Métin gives striking and painful examples of that "mépris de l'indigène" which it is impossible to deny, and states, with truth, that it is bitterly resented by educated natives, who, however, do not wish, if they could, to upset the British power. He adds, ironically, that the continental critic cannot forget the shortcomings of other countries, and must be content to appeal to the public opinion of the United Kingdom, unless, indeed, he belongs to some power whose native interests have more defenders in Parliament and the press. We have found no errors, unless it be in a suggestion that emigration from India is carried on in the interest of Europeans. The attitude of the Government of India towards emigration from India has always been based on the interest of the emigrants and of India. M. Métin, however, mentions Assam and Burma as if he included movement of labour within the Indian empire along with emigration from India; and attack on labour conditions in Assam is, no doubt, to be justified by the facts. M. Métin declares that the restrictions of the Factory Acts are not enforced in India, and that the Acts are a dead letter, and were intended only to meet public opinion outside India.

## LIST OF NEW BOOKS.

## ENGLISH.

- Theology.*  
Gant (F. J.), *What a Piece of Work is Man!* cr. 8vo, 2/6  
Hannay (J. O.), *The Spirit and Origin of Christian Monasticism*, cr. 8vo, 6/  
Pearse (M. G.), *Christ's Cure for Care*, cr. 8vo, 2/6
- Law.*  
Bond (W. G.), *The Rating of Electric Lighting, Electric Tramway, and Similar Undertakings*, 8vo, 2/6 net.
- Fine Art and Archaeology.*  
F. C. G.'s *Froissart's Modern Chronicles*, 1902, 4to, 3/6  
Litchfield (R. B.), *Tom Wedgwood, the First Photographer*, 8vo, 8/ net.  
Okakura (K.), *The Ideals of the East*, cr. 8vo, 5/ net.
- Poetry and the Drama.*  
Lanier (S.), *Shakespeare and his Forerunners*, 2 vols. 30/ net.  
Moore (T. S.), *Abraham*, cr. 8vo, 5/ net.  
Ramsay (B. M.), *London Lays, and other Poems*, cr. 8vo, 3/6  
Smith (H.), *Hymns and Psalms*, 8vo, 2/6  
Virgil, *Æneid*, translated into Blank Verse by T. H. D. May, 2 vols. cr. 8vo, 5/ net.
- Philosophy.*  
Irons (D.), *A Study in the Psychology of Ethics*, 5/ net.  
Myers (F. W. H.), *Human Personality and its Survival of Bodily Death*, 2 vols. roy. 8vo, 42/ net.  
Rix (H.), *A Dawning Faith*, cr. 8vo, 5/
- Political Economy.*  
Brooks (J. G.), *The Social Unrest*, cr. 8vo, 6/ net.  
Pratt (S. S.), *The Work of Wall Street*, cr. 8vo, 5/ net.
- History and Biography.*  
Browning (O.), *Wars of the Century*, cr. 8vo, 5/ net.  
Coghlan (R. A.) and Ewing (T. T.), *The Progress of Australasia in the Nineteenth Century*, cr. 8vo, 5/ net.  
Dahlberg (O. W.), *The German Revolution of 1848*, 7/6  
Debrett's *House of Commons and Judicial Bench*, 1903, 8vo, 7/6 net.  
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## FOREIGN.

## Theology.

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## MR. R. H. STODDARD'S MANUSCRIPTS.

MR. RICHARD HENRY STODDARD has made a valuable and most interesting gift to the Authors' Club in New York. This consists of a collection of autographs, photographs, manuscripts, first editions of modern authors, and bookplates which he has accumulated during his long life. Mrs. E. D. Sedman has prepared a comprehensive catalogue of the whole collection. The autograph letters included are especially interesting. A sheaf of letters

"tells more of Poe's hysterical love of self than even his poems tell of his erratic genius. Poe's frantic appeals again and again to his various friends to abandon their own business to attend strictly to his betrays a remarkable lack of mental perspective on the part of a man who wished, above all things else, to further his own interests."

In one of Carlyle's letters we read:—

"The gift of Virginia tobacco and Virginia pipes came safe and sound; nor, can I hope, did Alfred



Tennyson want his due share. Except once transiently, about four months ago, I have not seen Alfred since you left us: but his share of the tobacco was twice over demanded from me by an insolent Moxonite fellow, and to him, on the second demand, I liberally made over the Alfred tobacco."

Upon the same subject Tennyson writes to Mr. Thompson that "Carlyle forgot to forward the Lone Jack Virginia tobacco—but you need not send any more, because I smoke only Bird's Eye." There are letters from Hood, Darley the artist, Emerson, Bryant, Holmes, Longfellow, and many others.

The autograph manuscripts include a page of 'Oliver Twist,' which Dickens himself stated did not exist in complete form. A page of attempted book-reviewing, written by Sir Walter Scott on the back of a letter of William Hone, is pathetically full of erasures, interlineations, and uncertainties of expression. A manuscript of 'Tears, Idle Tears,' with autograph; one of 'Abou Ben Adhem,' bearing Leigh Hunt's signature; and the MS. of Thackeray's 'The Sorrows of Werther,' signed, are among the more generally interesting. The MS. of the complete volume of Bayard Taylor's 'Poems of the Orient,' 1853, and the MS. of an original drama written by Taylor and Mr. Stoddard are also included in the gift. There are, in addition, MSS. of Addison, Jane Austen, Browning, and Burns, and the autograph of Kingsley's 'The Last Buccaneer,' with directions to the printer.

Of the rare books, special mention may be made of the following: 'The Locusts,' by Phineas Fletcher; Sir Walter Scott's copy of 'Persiles and Sigismunda,' given by him to Charles Kirkpatrick Sharpe in 1824; Milton's 'Third Treatise on Divorce,' with the author's autograph; a copy of Colquhoun's treatise on 'Indigence,' with marginal notes and autograph of Coleridge; the MS. copy of Congreve's 'Love for Love,' with the author's autograph; and Keats's copy of Aleman's 'Life of Guzman of Alfarache,' with voluminous comments in the poet's autograph. For this Mr. Stoddard paid fifty dollars on January 15th, 1878, and to counterbalance this extravagance he at once wrote a sonnet, for which he received a similar sum. One of the books in the collection bears the autograph of no less a person than William Shakespeare, and is probably one of the Ireland forgeries. Another valuable item is Charles Lamb's own copy of 'English Dramatic Poets,' with his autograph, and a letter written to William Hone, "which is evidently the original draft of the letter printed in a later edition issued in 1844."

The collection also includes a large picture of Thackeray and one of Mrs. Browning. With the latter there is a letter of detailed criticism from Robert Browning, in which he states that the picture is the very best he has ever seen. Cruikshank's picture of 'Christian passing through the Valley of the Shadow of Death' is another of the many rare things in the collection.

#### THE METRICAL FORM OF FITZGERALD.

Le Muy (Var), France, February 15th, 1903.

THE numbers of the *Athenæum* for January 31st and February 7th have reached me a little late in this distant land. I am deeply sensible of the kindness and sympathy shown by your reviewer in his remarks upon my book, the chief merit of which consists in an attempt to produce an exact and literal translation of a great English poem and to introduce it to French readers, with an explanation of allusions the point of which they might have missed.

I should like to be permitted to say that when your reviewer speaks of the word *engendre* suiting the rhyme rather than the metaphor I think he is doing me an unintentional injustice. In my commentary on this quatrain (xii.) I endeavoured to give my reasons for thinking that *engendre* does suit the metaphor. The image is not of Time the Destroyer, but of Time

the Creator: the loveliest and the best are not as the grapes that go into the press, they are as the wine which comes out, and the poet is referring to their birth. He refers to their death when they drink the cup, and the metaphorical wine, approached in one sense, is quitted in another—a striking instance of FitzGerald's boldness.

What I rather wished to refer to, however, is the poet's use of a quatrain consisting of three verses rhyming together and one blank verse. I am obliged to your reviewer for calling my attention to the first song in 'Astrophel and Stella,' which I had overlooked. By repeating verbatim the third verse of the first quatrain in every succeeding stanza Sir Philip Sidney has converted a blank verse into a refrain—an arrangement that would hardly be permissible in French, where blank verse is not used. FitzGerald, however, was, as your reviewer says, transplanting the Persian *rubā'i* without reference to what had been done before in English.

*Si parva licet componere magnis,*

I may say that I was to this extent following his example, for I made my third verse dictate the opening rhyme for each following quatrain by imitating what FitzGerald has done in quatrains v. and vi., xiii. and xiv., and xlix. and l. He no doubt rhymed these pairs of quatrains as he did quasi-accidentally, yet it was because I found them so in his poem that I determined upon the manner of rhyming which I have employed. I was, at the same time, aware that it had been used by Mr. Swinburne in his 'Memorial Verses on the Death of Théophile Gautier,' and also in another poem in the same volume, entitled 'Relics.' However much this form of quatrain, with whatever arrangement of rhymes, may have been used in English verse, I believe I am the first to introduce it into French.

Mr. Gosse, in his courteous letter in your issue of February 7th, speaks of the new quality introduced by Edward FitzGerald as being an "elusive quality"; nevertheless I think I realize (perhaps only in a dim way) some of the respects in which FitzGerald owed nothing to his predecessors. I must confess that I find it far more difficult to realize in what respects his successors owe anything to him, and on this I should be very glad to be enlightened.

FERNAND HENRY.

#### THE PUBLISHING SEASON.

MESSRS. MACMILLAN & Co. announce three biographies of special interest: Bishop Westcott, by his son the Rev. Arthur Westcott; Sir George Grove, by C. L. Graves; and Charlotte M. Yonge, by Christabel Coleridge,—and Mr. Bryce's Biographical Studies, which include Gladstone, Dean Stanley, Beaconsfield, Cardinal Manning, J. R. Green, T. H. Green, Parnell, Freeman, and Lord Acton. Among Historical Works: Lord Acton's Lectures on the French Revolution,—the third volume of History of the British Army, by John Fortescue (1763-93),—Sir Gilbert Parker's illustrated account of Old Quebec,—Mazarin, by Arthur Hassall, in the series of "Foreign Statesmen,"—an edition, "abridged for beginners," by another hand, but under the author's supervision, of Prof. Bury's History of Greece,—A History of the Confederate War, by G. C. Eggleston, and the first volume of A History of the United States since the Civil War, by W. G. Brown,—a volume of Alexander Hamilton's Letters, edited by Mrs. Atherton. In Fiction: books by James Lane Allen, Winston Churchill, the author of 'The Crisis,' Charles Major, W. S. Davis, and Mrs. Nancy Banks,—Roderick Taliaferro, a Mexican story, by G. C. Cook,—From the Unvarying Star, a Yorkshire story, by Elsworth Lawson,—a new story by Miss Gwendolen Overton,—and by the author of 'The Garden of a Commuter's Wife' a companion volume, 'The People of the Whirl-

pool.' In Theology and Philosophy: The Last Utterances of Archbishop Temple, including his recent diocesan charges, and his speech on the Education Bill in the House of Lords,—a volume of Lectures on Pastoral Theology, by Archdeacon Wilson, and some addresses on Our Lord's Temptation, by Canon E. L. Hicks,—a translation by Prof. F. G. Peabody, of Harvard, of a volume of Essays on the Meaning of Life, published under the title of Happiness, by Prof. Carl Hilty, of Berne,—and Jesus Christ and the Christian Character, by Prof. Peabody. In General Literature: in the "Highways and Byways Series," a volume on South Wales, by A. G. Bradley, with illustrations by F. L. Griggs,—a popular Handbook to the Department of Greek and Roman Antiquities in the British Museum, by E. T. Cook,—and a volume of Selections from Epictetus in the "Golden Treasury Series," by Hastings Crossley. Educational Books: new editions of Sir Archibald Geikie's Text-Book of Geology, enlarged to two volumes; of Strasburger's Text-Book of Botany, revised and brought up to date, with the co-operation of the author, by Dr. William H. Lang, of the University of Glasgow; and of Prof. Bastable's standard treatise on Public Finance,—Illustrations of School Classics, prepared under the direction of G. F. Hill, with commentary,—in the "Classical Series": Select Letters of the Younger Pliny, edited by Prof. E. T. Merrill,—Select Poems of Tennyson, edited by the Rev. H. B. George and W. H. Hadow,—a new Geometry for Schools, by S. Barnard, of Rugby, and J. M. Child,—a School Geometry, by H. S. Hall and F. H. Stevens,—and an Elementary Treatise on Practical Geometry, by Joseph Harrison. Messrs. Macmillan are also publishing a Guide to Switzerland, and a new edition of their Guide to Italy; and in the "Illustrated Pocket Classics," Tom Brown's School-days, The Water Babies, Hood's Poems, and several volumes of Miss Edgeworth's stories and novels.

The Clarendon Press have in hand: In Theology: The Coptic Version of the New Testament, in the Northern Dialect, with introduction, critical apparatus, and literal English translation, Vols. III. and IV.,—Notes on the Hebrew Text of the Books of Kings, by C. F. Burney,—The Testament of the Twelve Patriarchs, edited by R. H. Charles,—Sacred Sites of the Gospels, by W. Sanday,—The Early History of Baptism, by C. F. Rogers,—An Italian Version of the lost Apocryphal Gospel of Barnabas, with Arabic glosses, edited with introduction, translation, and notes,—Eusebius, *Præparatio Evangelica*, edited and translated by E. H. Gifford, 4 vols.,—and Eusebii *Chronicorum Liber*, reproduced by collocation, with introduction by J. K. Fotheringham. In Greek and Latin: *Æschylus Persæ* and *Septem contra Thebas*, edited by A. Sidgwick,—The Satires and Epistles of Horace, by E. C. Wickham,—and *Martialis Epigrammata Selecta*, from Prof. Lindsay's Oxford Classical Text. In the "Oxford Classical Texts": *Ciceronis Epistulae*, Vol. II. (ad Atticum), by L. C. Purser,—*Ciceronis Rhetorica*, Vol. II., by A. S. Wilkins,—and *Demosthenes*, Vol. I., by S. H. Butcher. Oriental: A Hebrew and English Lexicon of the Old Testament, based on Gesenius, as translated by E. Robinson, edited by F. Brown, S. R. Driver, and C. A. Briggs, Part XI.,—A Handbook to Semitic Inscriptions, by G. A. Cooke,—A Compendious Syriac Dictionary, by Mrs. Margoliouth, Part IV.,—and The Vedānta-Sūtras, with Rāmānuja's *Sri-bhāṣya*, translated by G. Thibaut. In General Literature, English, and Modern Languages: The Letters of Horace Walpole, edited by Mrs. Paget Toynbee, in 16 vols.,—The Mediæval Stage, by E. K. Chambers, 2 vols.,—Selections from Gower's *Confessio Amantis*, edited by G. C. Macaulay,—Elizabethan Critical Essays (1570-1603), edited by

G. Gregory Smith, 2 vols.,—French Versification, by L. E. Kastner,—Studies in Dante, Third Series, by Edward Moore,—Kinderfreuden, German stories for beginners, by Mrs. Chapman,—and further portions of the New English Dictionary: Vol. VII., letter O; completion of the letter L (Vol. VI.); and Vol. VIII., letter R. In History, Art, &c.: Sources of Roman History, by A. H. J. Greenidge and A. M. Clay,—Asser's Life of King Alfred, together with the Annals of St. Neot, edited by W. H. Stevenson,—The Policraticus of John of Salisbury, edited by C. C. J. Webb, 2 vols.,—Napoleonic Statesmanship: Germany, by H. A. L. Fisher,—A History of the Peninsular War, by C. Oman, Vol. II.,—The Oxford History of Music: Vol. V. The Romantic Period, by E. Dannreuther,—Sir Thomas More's Utopia, edited by J. Churton Collins,—and Oxford Art Collections, with introductions and annotations by Sidney Colvin. In Mathematics, Physics, and Botany: The Theory of Continuous Groups, by J. E. Campbell,—An Experimental Course of Geometry, by A. T. Warren,—Mathematical Crystallography, by H. Hilton,—Schimper's Geography of Plants, English edition by P. Groom and W. R. Fisher,—Goebel's Organography of Plants, English edition by I. B. Balfour, Part II.,—Pfeffer's Physiology of Plants, Vol. II., translated by A. J. Ewart,—and Protoplasmic Streaming in Plants, also by A. J. Ewart.

Messrs. Chatto & Windus's list for the spring season includes: The Heart of a Girl, by Florence Warden,—Overdue, by W. Clark Russell,—Haviland's Chum, by B. Mitford,—The Power of the Palmist, by V. Guttenberg,—The Investigator, by E. A. Treiston,—Mallender's Mistake, by L. L. Pilkington,—Knitters in the Sun, by Algernon Gissing,—Black Shadows, by G. M. Fenn,—The Man who Lost his Past and Semi-Society, both by Frank Richardson,—The Belforts of Culben, by E. Mitchell,—Truth, by Zola, translated by E. A. Vizetelly,—Her Ladyship, by T. W. Speight,—a new volume of poems by A. C. Swinburne,—a second edition of Side-Walk Studies, by A. Dobson,—The Stellar Heavens, by J. Ellard Gore,—The Confessions of a Violinist, by T. L. Phipson,—The Best of the Fun, by Capt. E. Pennell-Elmhirst,—Memories of Vailima, by Isobel Strong and Lloyd Osbourne,—As We Are and As We May Be, by Sir W. Besant,—The A B C of Cricket, by Hugh Fielding. They are also publishing, in conjunction with Mr. Commis, of Exeter, Exmoor Streams, by Claude F. Wade,—Rambles in Womanland, by Max O'Rell,—the old series of Condensed Novels, by Bret Harte, now joined to the new one in one volume in the "St. Martin's Library,"—a presentation edition of Stevenson's Inland Voyage, &c.,—and several cheaper editions of popular novels.

Messrs. Putnam's spring list includes, in the "Heroes of the Nations Series," Augustus Caesar and the Organization of the Empire of Rome, by J. B. Firth,—Peak and Prairie, and Pratt Portraits, being thirteen tales from a Colorado sketchbook and thirteen stories of New England life, new illustrated edition, 2 vols. In the "Ariel Booklets" Shakespeare's Sonnets; Cranford; The Adventures of Baron Munchausen; The Autobiography of Benjamin Franklin; The Good-Natured Man; The Rime of the Ancient Mariner and Christabel, Part II.,—From the Close of the Eighteenth Century to the Present Day of Prof. Wiener's Anthology of Russian Literature,—Old Paths and Legends of New England, illustrated,—A Political History of Slavery, by William Henry Smith, with an introduction by Whitelaw Reid, 2 vols.,—Christopher Columbus, by John Boyd Thatcher, 3 vols., *édition de luxe*,—The German Revolution of 1849, by Charles W. Dahlinger,—The American Republic and its Government, and Political Parties and Party Problems in the

United States, both by Prof. James A. Woodburn,—The Great Siberian Railway from Petersburg to Peking, by Michael M. Shoemaker,—Modern Civic Art, by Charles M. Robinson, illustrated by R. C. Coxo,—Florida Fancies, by F. R. Swift, with drawings by A. E. Smith,—Limanora: the Island of Progress, by Godfrey Sweven,—and Songs from Edgewood, by Stephen H. Thayer.

In Messrs. Dent's announcements last week London, by H. B. Wheatley, and Edinburgh, by Oliphant Smeaton, should belong to the "Medieval Town Series," not the "Temple Primers." They also inform us that though the publication of their Hazlitt and Thackeray will be continued during the spring, they do not expect to complete either until the autumn season.

#### "BOISTEROUS": "AVAUNT."

I STUMBLE on the word *behistreux* in Cotgrave, and it strikes me that this might be the origin of the English *boisterous*, at whose etymology Prof. Skeat is conscious, I am sure, of having made but unsatisfactory guesses. The 'N. E. D.' follows him. I make bold to refer him to Cotgrave, where he will find "*Behistreux*, tempestuous, raging, stormie," and "*Behistre*, a horrible storme, or tempest in the aire" (given as belonging to the Picard dialect). If now he goes to Godefroy ('Dictionnaire de l'Ancienne Langue Française') he will find, s.v. "*Behistre*, see *besistre*," a list of various forms through which the word is traced to *bisexte*, *bisextil*, hence taking the figurative sense of "Malheur résultant d'une fatalité [a bisextile day being thought ominous], infortune, désastre." Another meaning of *besistre* is "dispute, contestation." In the shape *bicêtre* it is still used in certain provinces to denote "un enfant méchant et tapageur" (Godefroy). Littré has "*Bisêtre*, malheur, malaventure," with a quotation from Molière. Furetière, in the "Roman Bourgeois," has *bisestre* as "dégât, dommage." Being no philologist, I must be content to propose the query and let it pass for what it is worth.

Concerning another word, *avaunt*, a quotation from Froissart given in Littré, s.v. *avant*, in the historical part, tends to show that there is no need to suppose it shortened from the French *en avant* (Skeat's 'Etymological Dictionary,' third edition). It is this: "[Les Anglais tombent dans une embûche dressée par les Lillois, ceux-ci] les escrissent tantost: Avant! Avant! par cy ne pouvez-vous passer sans nostre congé"; where *avant!* obviously means "begone!" which is not quite the same as *en avant!* J. DEROCQUIGNY.

Maitre de Conférences à l'Université de Lille.

#### CORMAC'S SAGA.

Coniston, February 15th, 1903.

MAY I point out to your reviewer that "the exact prose translation" which he gives of a stanza in Cormac omits a line and several words? He writes:—

"My enemies, the sons of one man, sit together and whet their swords, but should they come against me in open field, it would be as it were ewe sheep seeking the life of a fierce wolf."

The Icelandic is much fuller and nearer our version:—

"They sit within (*inn*) and whet their swords, my enemies, the sons of one churl (*karl*); they shall not be my bane. But if in open field the twain (*teitr*) fought me alone (*einum*) it would be as if ewe sheep attacked a fierce wolf."

The verse quoted from our translation is made unnecessarily absurd by what is no doubt a printer's error, turning "the churl" into "the Church." Any one who knows the story will see why Cormac calls his enemies "the sons of a churl," and why we have emphasized his scorn by adding "and the carline"; and I leave it to your readers to judge which is nearer "the soul of the original," the bald prose abridgment or our verse, which corrected reads as follows:

There wait they within that would snare me;  
There whet they their swords for my slaying.  
My bane they shall be not, the cowards,  
The brood of the churl and the carline.  
Let the twain of them find me and fight me  
In the field, without shelter to shield them;  
And ewes of the sheep should be surer  
To shorten the days of the wolf.

W. G. COLLINGWOOD.

#### SALES.

MESSRS. SOTHEBY, WILKINSON & HODGE sold on the 9th, 10th, and 11th inst. the following books from the libraries of the late Sir Hugh Adair, Bart., and others: Tennyson's Poems, 2 vols., 1842, 15s. 15s. Johnson's Rasselas, first edition, 2 vols., 1759, 6s. 10s. Hakluyt Society's Publications, 34 vols., 1847-65, 22s. Poems by Two Brothers (Tennyson), 1827, 22s. 10s. Glasse's Art of Cookery, first edition, small folio, 1747, 13s. Kip, Nouveau Théâtre de la Grande Bretagne, 4 vols., 1714-16, 26s. 10s. Thibault, Académie de l'Espée, 1628, 21s. 10s. Bacon's Instauratio Magna, first edition, 1620, 16s. 10s. Huth Library, largest paper, 29 vols., 1881-6, 17s. Boydell's Shakespeare, 100 fine plates, 9 vols., morocco, 1802, 10s. 15s. Goldsmith's Traveller, 1765, &c., 20s. 10s. Chaucer, Bonham, &c., 1542, 34s. Alken, Ideas, 1830, 12s. 15s. Bochas of the Falle of Princes, &c., R. Pynson, 1527, 30s.

The same auctioneers sold on the 16th inst. the following, from the library of the late E. Gambart: Boccaccio, Decameron, 5 vols., 1757, 9s. 10s. Lever's Works, 21 vols., 1839-61, 11s. 10s. Marguerite de Valois, Heptameron, 3 vols., Berne, 1780-1, 17s. 5s. Scott's Waverley Novels, 25 vols., 1852-7, 15s. 5s. Laborde, Chansons, 4 vols., 1773, 65s. Molière, Œuvres, plates by Boucher, 6 vols., morocco, 1734, 15s. Ovide par Banier, fine plates, 1767-71, 12s. Turner's England and Wales, 1838, 9s. Brunet, Manuel, 1860-5, 8s. Goldsmith's Vicar, coloured plates by Rowlandson, 1823, 11s. 10s. Naval Achievements of Great Britain, 1793-1817, 11s. 15s. Ackermann's Microcosm, 1808-10, 22s. Chronicon Nurembergense, 1493 (imperfect), 14s.

#### Literary Crossip.

MESSRS. LONGMAN will publish during March 'The Destruction of the Greek Empire and the Story of the Capture of Constantinople by the Turks,' by Mr. Edwin Pears, whose book on 'The Fall of Constantinople' they issued in 1885. Mr. Pears points out that there is an important mass of material now available which Gibbon could not use, and that Gibbon himself regretted the poverty of his "Quellen," which led him, from their theological bias, to take a one-sided view.

The third volume of 'Chambers's Cyclopædia of English Literature' will contain a study of Shelley by Mr. A. C. Swinburne, an article on Byron by Mr. Theodore Watts-Dunton, and other articles by well-known critics, including articles on Mr. Swinburne, Philip James Bailey, and R. H. Horne, by Mr. James Douglas. There will also be a prefatory essay by Mr. Watts-Dunton upon the subject of 'The Renascence of Wonder in Literature and Art.'

THE Cornhill Magazine for March contains topical articles 'At the Durbar,' by the Hon. George Peel; on 'The Cretan Exhibition,' by Mr. D. G. Hogarth; and on 'The Problems of London's Unemployed,' by the Rev. W. Carlile. The series 'Prospects in the Professions' deals with the farmer and the land agent, while science is represented in 'The New Chemistry' by Mr. W. A. Shennstone. 'The Evils of Property' are dis-



cussed by Mr. E. H. Lacon Watson, and Miss Violet Simpson writes on 'Servants and Service in Eighteenth Century, Town and Country.' Short stories are 'By my Faith as a Banker,' by Mr. Bennet Copplestone; 'On an Alpine Frontier,' by Mr. A. H. Henderson; and 'Travels with a T-Square.'

'THE DELHI DURBAR: A RETROSPECT,' opens the March *Blackwood*, and is succeeded by a short story entitled 'Cedric,' concerning campaigning in South Africa. There is also a poem, 'Home Thoughts from Africa,' by Mr. Perceval Gibbon. Other contributions are 'The Needs of Oxford'; 'Letters to a Literary Aspirant'; 'Winter on the South Downs,' which deals with the food supply of birds during severe weather; and some 'Sketches from Montenegro,' by Mr. Reginald Wyon. Mr. Hanbury Williams gives an account of Vancouver and Victoria. Two translations from Leopardi—'To the Ideal Lady of his Love' and 'The Lonely Bird'—are included in the number.

*Macmillan's Magazine* for March contains the opening chapters of a new novel by Mr. Stephen Gwynn, entitled 'John Maxwell's Marriage.' The plot is taken from an incident recorded in the annals of an Irish family, and the story incidentally suggests as a background the Ireland of the penal laws and the Volunteer movement. 'A Special Correspondent' writes on the career of 'Monsieur de Blowitz,' and Mr. T. E. Kebbel gives a sympathetic account of 'The Quarantine Kennels,' for dogs coming from abroad, near Mitcham, in Surrey. Mr. J. L. Etty contributes the sixth of his 'Studies in Shakespeare's History,' the subject being Julius Cæsar. 'A Day of Rest,' by Mr. Andrew Marshall, describes a Sunday in Southern Mexico, where the fourth commandment is read "Six days shalt thou labour and do all thy work, and on the seventh shalt thou make up thy books." 'The New Volapuk,' by Peveril Jolliffe, is an imaginary sketch, with amusing results, of an attempt to introduce a new and more effective language; and 'A Forgotten Jester,' by Mr. John Fyvie, deals with the life and works of Douglas Jerrold. There is also a description of 'The Abyssinian Army.'

MR. AUGUSTINE BIRRELL has undertaken to write a volume on Andrew Marvell for the "English Men of Letters" series.

MR. FISHER UNWIN will shortly publish a book by Mr. A. van Doren Honeyman, entitled 'Bright Days in Merrie England.' The author is an American, and in this book he tells of his experiences and observations during a series of coaching tours in this country. King Arthur's land, the Shakspeare country, the Lakes, and the Isle of Wight are among the districts visited, and though the work is not a guide-book in the ordinary sense, it goes into historic associations, and contains information which tourists will find useful. There will be 125 illustrations.

MR. DAVID DOUGLAS will publish immediately a new edition of Sir George Dasent's 'Tales from the Norse,' prefaced by a biographical sketch of the author by his youngest son, Arthur Irwin Dasent. Though nearly half a century has passed away since the first appearance of these celebrated Scandinavian stories in English dress, the

fact that they are still in demand shows their inherent vitality.

MR. MORLEY has, it is understood, retained for his own use some five thousand volumes from Lord Acton's library.

DISSERTATIONS on leading philosophical topics, mainly reprinted from *Mind*, will be published shortly for the veteran philosopher, Dr. Alexander Bain, by Messrs. Longman.

THE Rev. G. H. Gwilliam, editor of the Syriac 'Tetraevangelium Sanctum,' has just published in vol. v. of 'Studia Biblica et Ecclesiastica' an essay on 'The Place of the Peshitto Version in the Apparatus Criticus of the Greek New Testament.' Mr. Gwilliam stoutly defends the Greek text underlying the Authorized Version, and protests both against the methods followed by Westcott and Hort and some more recent developments of textual criticism.

MR. E. E. SIKES, Tutor of St. John's College, Cambridge, and Mr. T. W. Allen, of Queen's College, Oxford, have in hand an edition of the Homeric Hymns, to be published by Messrs. Macmillan. Mr. Allen is well known as a textual critic, and has lately edited the *Iliad* along with Dr. Monro for the Oxford "Bibliotheca Classica." Mr. Sikes has published an edition of the 'Prometheus,' in which he makes a study of the myth; and he has found a congenial task in elucidating the mythological questions of the Hymns. The Hymns have not been edited before by any student of folklore or mythology, although Mr. Lang has appended some essays to his translation; and the text, in spite of Gemoll's efforts, is still in an unsatisfactory state.

LIEUT.-GENERAL SIR IAN HAMILTON will take the chair at the next annual dinner of the Royal Literary Fund, which will take place on April 24th in the Whitehall Rooms at the Hôtel Métropole.

THE second volume of Prof. Ridgeway's 'Early Age of Greece' will be in print before long. We mentioned recently his investigations, in a paper read to the Cambridge Philosophical Society, on the thoroughbred horse, which he traces back to the zebra. Since reading this paper Prof. Ridgeway has secured a large number of photographs from the best-known dealer in wild animals, and the material he has collected will be published separately as a book.

A CHINESE ex-official of high rank, who was compelled to leave his country on account of his reform sympathies, has just published in Japan a work in the Chinese language dealing with events prior to the great anti-foreign outbreak. The title of the book is 'Li Hung Chang, his Life and Acts Dispassionately Considered,' by Yin Pin Shih, a *nom de guerre*. The author is really Liang Chi Chao, who was deeply versed in Government secrets before his exile. One of the most important revelations among his reminiscences is his confirmation of the statement that Li Hung Chang, while in Russia for the Tsar's coronation, signed a secret treaty at Moscow. The story of that treaty was told with much precision by a correspondent in the *Times* of January 5th, 1897, but its existence was generally disbelieved.

BOOK auctioneering must be a very profitable business in the United States.

From a statement of the accounts of the late Augustin Daly's estate, just published in New York, it appears that the library, &c., produced a total of 155,056 dollars, whilst the charge for commission amounted to the very high figure of 22,988 dollars.

AMONG the contributions to the March-June issue of the *International Quarterly* will be 'Alfred de Vigny,' by Mr. Edmund Gosse; 'Christianity and Buddhism,' by Mr. T. W. Rhys Davids; 'The Partition of Austria-Hungary,' by Dr. Emil Reich; 'Legends of Death among the Bretons,' by M. Anatole Le Braz; 'The Development of the French Drama,' by Prof. Brander Matthews; 'Decline in the House of Commons,' by Mr. H. W. Massingham; and 'Tendencies in Modern German Sculpture,' by Dr. A. Heilmeyer.

THE March number of *Temple Bar* contains a paper on 'Dante's Sordello' (who is also Browning's), by Miss Bowles Fripp; Canon Staveley contributes recollections of a well-known general, with original letters; Mr. Dutt writes of 'The Magic of the Marshes'; Mr. Charles Oliver describes a Paris restaurant called 'Vidrequin's'; and 'The Childhood of the German Emperor' includes anecdotes of the Empress Frederick and her father-in-law, the Emperor William. Fiction is represented by 'Casa Grande,' a story of the Wild West, by Mr. Stewart Clarke; 'The Coward's Wife,' by Mrs. Oxenden; 'A Commonplace Story,' by Mrs. Baumer Williams; 'Adam,' a rustic sketch, by Miss Bolton; and the continuation of Mr. Pickering's serial, 'The Key of Paradise.'

THE Booksellers' Provident Institution have decided on a new departure and to hold a soirée in connexion with their usual annual meeting. This is to take place on Thursday, March 12th, at Stationers' Hall. Light refreshments will be served from half-past six, and the meeting will begin at seven, to be followed by a smoking concert. The Directors' invitation includes all members as well as the London trade generally. Those who intend to be present should make early application for tickets to Mr. Larnier. We are glad to hear that the new movement for increasing the number of members is showing good results.

AT the eighth annual meeting of the Booksellers' Seaside Holiday Home, held last Thursday, regret was expressed that the number of visitors had been less than in the preceding year. This is no doubt to be attributed to the Coronation festivities, but in addition to this no visitors occupied the home during the winter months, although Eastbourne is a pleasant resort during both spring and winter, and the institution is by no means expensive. The auditors' report is highly satisfactory, and shows with what economy the home is conducted.

THE late Prof. Cowell was, as Mr. Bendall has indicated, a student of many languages besides Oriental ones. He gave a good deal of time to Celtic tongues, and induced FitzGerald to take up Spanish as well as Persian, introducing him more especially to Calderon, and thus leading him to translate several of Calderon's plays. At Cambridge Cowell was never happier than when he found some one willing to read plays of Calderon under his supervision, and he con-

tinued the practice as late as last summer, for his devotion to the great Spanish dramatist never waned.

An important Dickens Exhibition will be held at the Memorial Hall, Farringdon Street, on March 25th, 26th, and 27th, under the auspices of the Dickens Fellowship. This is the first exhibition of Dickensiana ever held in London. A large number of promises have been received of the loan of MSS. and other relics, and Mr. Matz, the hon. secretary, would be glad of further offers of exhibits, which will be adequately insured. Communications should be addressed to him at 8, Whitefriars Street, E.C.

A MR. HARDMAN is mentioned in this week's *Truth*, on the authority of a Welsh paper, as having written a wonderful satire, which the *Athenæum* described "as Swift, Thackeray, and Stevenson rolled in one." As we fail to recall anything of the kind, or to trace Mr. Hardman's name either in our own indexes or the 'English Catalogue of Books,' we have grave doubts as to the authenticity of this notice of ours, and should like to know when the book came out.

*Le Temps* is such an admirable paper, and, owing to its international character, has so large a circulation outside France, that we note with anxiety a relapse on its part in respect to the names of distinguished British subjects and United States citizens. That "Sir" is a title which belongs to knights and baronets, and should not be showered, irrespective of royal favour, on unoffending and innocent persons, is a fact which has from time to time been impressed on foreigners; but while, as a matter of history, we can stand "Sir Bradlaugh," "Sir John Rockefeller" is enough to cause a fresh American revolution.

THE sale of some choice books, the property of "M. M. Thxxx" (doubtless M. Marcel Thévenin), at the Hôtel Drouot, Paris, on March 4th and following day, will include one volume of unique interest, the *Heures* of Marguerite de Rohan, Comtesse d'Angoulême. This MS. was written and illuminated about the year 1470, and is regarded as one of the triumphs of this remarkable period. Marguerite de Rohan was not a bibliophile, like her husband, but she had a small library; one of her books is in the Bibliothèque Nationale, and others have appeared from time to time. This Book of Hours M. Henri Bouchot has fairly conclusively proved to be the work of "Jehan Couart, enlumineur, demourant à Bourges." Its history, so far as is known, starts from about the commencement of the nineteenth century, when Pottier, a librarian at Rouen, brought it to the notice of M. Sauvageot, the famous collector, who added it to his collection, and at the sale of his library in 1861 it passed into other hands. It contains fifteen large and beautiful miniatures, each of which is fully described in the catalogue published by M. Henri Leclerc. Several of the miniatures are reproduced in the catalogue, notably one of great beauty of Marguerite de Rohan herself, in black nun's dress lined with white, kneeling at a *prie-dieu*. The volume is in octavo form, and is in perfect preservation.

THE death is announced of Carl Cornelius, Professor of History at Munich, and the author of a number of historical works. He was a member of the famous Frankfort Parliament of 1848.

FREIHERR GUSTAV WOLDEMARE VON BIERMANN, the energetic and zealous "Goethe-forscher," died last week at Dresden in his eighty-sixth year. He was born at Marienberg in 1817, studied law at Heidelberg and Leipzig, and from 1839 to 1887 spent an active life in the Saxon State service, wrote much technical literature, and published a volume of poems. His 'Goethe und Leipzig' appeared in 1865, 'Goethe und Dresden' in 1875, 'Goethe und die sächsischen Erzgebirge' in 1877, 'Goethe - Forschungen' in 1879-86, and the eight volumes of 'Goethe's Gespräche,' 1889-91. His labours in this province of literature were incessant, and he took an eminent share both in the so-called Hempele edition (thirty-six volumes, Berlin, 1867-79) and in the greater Weimar edition.

## SCIENCE

*The Tanganyika Problem: an Account of the Researches undertaken concerning the Existence of Marine Animals in Central Africa.* By J. E. S. Moore, F.R.G.S. (Hurst & Blackett.)

THE two Tanganyika expeditions conducted by Mr. Moore in 1896 and 1899 have proved extremely valuable, particularly in respect of the light they have shed upon the geological origins of Central Africa and the affinities of the marine fauna in Lake Tanganyika. It was the discovery that these latter varied greatly from any known forms that led to the equipment of the first expedition, largely owing to the initiative of Prof. Ray Lankester. So far back as Speke's time it was known that shells discovered on the shores of Tanganyika differed materially from other existing forms; and subsequently the German traveller Dr. Böhm discovered jelly-fishes in the lake, an animal, of course, which is characteristically marine. The obvious assumption was that at some time or other the lake must have been connected with the sea. This theory, however, conflicted with the statement of Sir Roderick Murchison, who in 1852 came to the conclusion that the interior of Africa had never been beneath the sea, a conclusion which he declared to be supported by "the absence south of the equator of all those volcanic activities which we are accustomed to associate with oscillations of *terra firma*." Since, however, Murchison's statement as to volcanic energy was afterwards ascertained to be wholly inaccurate, no great weight need have been placed upon his principal conclusion. What the first expedition definitely accomplished was to prove the existence of jelly-fishes, molluscs, sponges, and other marine animals in the lake; and Mr. Moore's assumption from that and other facts is that these animals "may be regarded as the relics of a time when the lake basin was in connexion with an ancient sea, and consequently filled with the representatives of its ancient fauna." The number of new species found in the lake was no fewer than two hundred. Out of

eighty-seven species of fish-fauna as many as seventy-six are endemic—that is, are to be found nowhere else in the world. But the conclusions to be arrived at from these facts were not sufficient to solve the whole problem of Tanganyika; and it was necessary to dispatch a second expedition, which thoroughly explored the remaining great lakes, including Kivu, Albert Edward, Albert and Victoria Nyanza, and Rudolf, and made a geological survey of the neighbouring regions. The result is that Mr. Moore is enabled to put into form the general conclusions derived from the fuller inquiry.

The scheme of his book includes an investigation into the origin of freshwater fishes generally, a fairly exhaustive account of the geological formation of Central Africa, a detailed description of the fauna of Lake Tanganyika, and the inferences to be drawn from all the facts. The case for the survival of the archaic forms is handled in a very thorough and authoritative manner, and the argument seems to be without flaw. The derivation of freshwater fauna originally from forms inhabiting the sea has been usually accepted by zoologists, and many have held that the process has been one of colonization. There is no doubt that it is possible to acclimatize marine animals in fresh water under certain conditions, and every one is aware of certain fish, such as the salmon, which inhabit either element almost indifferently. But Sollas and others have shown that a large number of

"marine forms are precluded from making any attempt to colonize the rivers by the fact that they begin their existence as free-swimming larvae, and that it is physically impossible for such larvae either to force themselves up a stream or to maintain themselves under the conditions which would surround them in a river."

Mr. Moore points out that in all freshwater lakes there are discernible two types of animal life—one which is present almost universally, and which he terms the *primary* freshwater series; the other composed of organisms peculiar to a district. These he terms the *secondary* series. The primary series, while being universal in fresh water, are not to be found in the sea, whereas the secondary exhibit close affinities with animals found in the respective neighbouring seas. The primary series, in Mr. Moore's words, "on anatomical examination, are found to stand in the relationship of ancestors to numerous well-known marine forms." Inferentially, therefore, the primary series were at one time represented in the ocean, and migrated to fresh waters under some common impulse. To account for this the theory is advanced that they fled from the sea as being too salt, a theory which is very ingeniously and elaborately supported. There are very good grounds for believing that the sea has been steadily increasing in salinity, and Mr. Moore's interesting experiments prove that salt in solution above a certain point is fatal to water fauna. He distributed 500 young prawns among twelve vessels, and discovered that when the quantity of salt in solution reached .8 per cent. the fauna died, and even before that point was reached the solution had the effect of stunting growth and development. But we think that the



illustration of Lake Shirwa is probably fully demonstrative. Shirwa is a lake fed by rivers, and without an outlet. Where one of the principal rivers runs into the lake Mr. Moore found

"some viviparas living.....There was also the *Nyassa Limnea* and *Melania tuberculata*, as well as a few cichlid fishes, among which were several *Nyassa* species. Beyond this oasis in the open body of the lake.....none of these animals occurred, and the only forms of life present were some curious algae, some catfish, and a small *planorbis*, which lived upon the reeds, and not in the lake at all. All round the marshy shores of Lake Shirwa, however, there are extensive plains, which were at one time unquestionably portions of the floor of the lake, and embedded in these there are found countless millions of viviparas and limneæ; in fact, the remains of nearly all the molluscs found now living in *Nyassa*. From these facts three things are obvious: (1) that Shirwa at one time flowed out and was fresh; (2) that it was once peopled by the *Nyassa* fauna; and (3) that it is now uninhabited by that fauna, except in the oasis of fresh water."

But the general argument of Mr. Moore's book is untouched by the truth or falsity of the theory that the increasing salinity of the sea drove the ancient fauna into the Tanganyika, probable as that is. The problem was to decide the origin of the fauna; and a geological investigation was requisite for that purpose. Mr. Moore devotes several chapters to an exhaustive survey of the subject, and arrives at the conclusion that Central Africa has undoubtedly been, and is still, rising, and that the so-called rift valleys, in which the lakes lie, are due to what he has termed eurycolpic formation—that is, to a folding up from lateral pressure. If this be so, it would seem to be evidence in favour of the theory that the "halolimnic fauna" of Tanganyika had a marine origin dating back to a very remote period. The interesting point arises as to whether this fauna is a relic fauna, surviving, as Mr. Moore suggests, from the Jurassic epoch. He carefully goes through the alternatives only to reject them. He shows that hardly any of the types could be modifications or specializations of freshwater types. "The halolimnic group can neither be regarded as an atavistic nor an amorphic modification of the normal African freshwater fauna." Similarly he demonstrates that it could not have arisen from convergence, because the possibilities of so many forms acquiring an accidental resemblance would be too remote for consideration. The only other alternative is special creation, which can be at once rejected. The conclusion that the halolimnic fauna are actually survivals from the ancient Jurassic sea is inevitable, and the parallelism between the series of shells which Mr. Moore has illustrated for us should go far to convince even an obstinate reader. This conclusion is not only of importance and interest from a paleontological point of view, but it has also its aspect of romance. In Central Africa, so to speak, roll the lost waters of the Jurassic sea.

If these conclusions are sound (and Mr. Moore is very convincing), the broad history of Central Africa emerges somewhat after this fashion. Anciently the sea had at least connexions with the interior valleys; but owing to geological changes the land

mass slowly rose, and thus resulted the beginnings of the central mountain chain. The fall in the level of the lakes has been the result of lateral pressure—the water falls and the hills mount. There is the history in a nutshell. Tanganyika, thus become a land-locked sea, freshened gradually; a section of the old marine fauna consequently died out.

"On the other hand, the invertebrate survivors of this old marine fauna remained almost exactly where they originally were; and as the present conditions of the land were gradually assumed, the ordinary freshwater fauna of Africa gradually struggled into Tanganyika, and thenceforth has lived along with the old halolimnic remnant, as it does to-day."

The justification of the two expeditions lies in this very luminous and very able book, which is certainly calculated to settle "the Tanganyika problem." Mr. Moore can be heartily congratulated on having done excellent work, and added greatly to the source of our knowledge, and to the picture we are slowly building up of the earth in ancient times. One word, at least, must be spared for the admirable illustrations, mainly from the author's brush and pencil; and no praise is too great for the care and patience with which the facts have been collected and marshalled.

#### CHEMICAL LITERATURE.

*A College Text-Book of Chemistry.* By Ira Remsen. (Macmillan & Co.)—The President of the Johns Hopkins University and author of well-known and excellent text-books on chemistry has written this book to fill a place between his 'Introduction to the Study of Chemistry' and his 'Inorganic Chemistry.' It is nearer to the latter book, but less advanced. The author tells us that, in his opinion, "the time has not yet come for the abandonment of the study of elements and their compounds in what some are pleased to call the old-fashioned way. Indeed, it seems essential that such study must always form the basis of the higher or spiritual study of chemistry. All chemists are thankful for the new conceptions that have been given to them in the last few years, and students must be made familiar with them in a general way."

After this confession of faith we could not expect to find anything novel in plan or arrangement, and we are not disappointed in that. A certain amount of space is given to physical chemistry, including electrolytic dissociation and osmotic pressure; but these matters are rather scantily treated, and we are somewhat disappointed with this chapter. A few slips and sentences wanting in exactness occur in the book—e.g., on p. 262 krypton is said to have a specific gravity of about 59 (H=1), whilst on p. 19 its atomic weight is correctly given as 81.8. On p. 259, "It appears from recent very elaborate experiments that the plants have the power to take up from the air a part of the nitrogen which they need." Surely it should have been mentioned that it is only a certain class of plants which possess this power. The sentence following that above quoted mentions the necessity of the co-operation of certain minute organisms. In enumerating the applications of lime its use in agriculture is entirely omitted. The last two chapters are on 'Some Familiar Compounds of Carbon' and 'Other Compounds of Carbon.' The statements there made are often too brief to be of much use, and some are even inexact; thus, is it right to say (p. 671) that "rags of cotton or linen are chiefly used in the manufacture of paper; wood and straw are also used"? P. 673, aniline dyes "are all derivatives of rosaniline"; and benzoic aldehyde "occurs in combination with amygdalin." P. 675, amygdalin "breaks down into oil of bitter almonds and dextrose"—

no mention is made of the hydrocyanic acid produced at the same time. Such statements are better not made. Although the book has many good features, and will no doubt prove useful to many college students, yet it hardly comes up to the idea we had formed of a work of this class from its talented author.

*Studies from the Chemical Laboratory of the Sheffield Scientific School.* Edited by Horace L. Wells.—Vol. I. *Inorganic Chemistry*. Vol. II. *Organic Chemistry*. (New York, Scribner's Sons; London, Arnold.)—These are two volumes of the Yale Bicentennial Publications which were issued in connexion with the bicentenary as a partial indication of the studies in which the university teachers are engaged. The editor of the volumes on chemistry is the Professor of Analytical Chemistry and Metallurgy at the University. He gives a brief historical sketch of the laboratory which was really the starting-point of the Sheffield Scientific School in 1847, when Profs. J. P. Norton and B. Silliman, jun., were the first teachers. Yale College had, indeed, an earlier prominence in chemistry, it being the place of the labours of the elder Benjamin Silliman, who in 1818 founded the *American Journal of Science*, which is still continued, and is one of the oldest scientific periodicals in the world. Among the earliest students of the Sheffield laboratory were G. J. Brush, W. H. Brewer, and S. W. Johnson, who all became professors at the school and have done much to develop the school and science, especially that of agricultural chemistry. The name of the school is derived from that of a benefactor, Joseph E. Sheffield, whose liberality enabled the chemical department to be moved in 1860 to a commodious building known as Sheffield Hall; here it stayed till 1895, when it again moved to a new and finely equipped laboratory in every way suited to present requirements. These volumes contain mainly a selection of articles that have been published during the past ten years by officials connected with the laboratory. There is also a bibliography showing the work of the present staff. The two volumes afford a comprehensive view of the work done in the Sheffield Chemical Laboratory, and also bring together papers on researches in various lines of work in a convenient form for study and reference. Thus the papers of H. L. Wells, H. L. Wheeler, and S. L. Penfield on various compounds of the alkali metals, especially of cesium and rubidium, are here collected. To the volume on 'Organic Chemistry' W. J. Comstock and H. L. Wheeler are the most voluminous contributors. Nearly all the papers here reprinted appeared first in the *American Journal of Science* or in the *American Chemical Journal*. The University of Yale may well be proud of its activity and usefulness on the chemical side.

*The Experimental Study of Gases.* By Morris W. Travers, D.Sc. With an Introductory Preface by Prof. W. Ramsay, F.R.S. (Macmillan & Co.)—This work, by the Assistant Professor of Chemistry at University College, London, is, as its sub-title states, an account of the experimental methods involved in the determination of the properties of gases, and of the more important researches connected with the subject. It is the work of an expert, and fully describes the apparatus and methods used in most of the more recent researches on the gases of the atmosphere and the determination of their properties. The earlier chapters give descriptions of mercury pumps and other apparatus required in the manipulation, measurement, and analysis of gases, and a chapter on the preparation of pure gases. The methods developed during the investigation of the gases of the helium group and the preparation of argon in large quantities, mainly through the work of Prof. William Ramsay, are described rather fully; and throughout descriptions are given of apparatus and devices used by investigators, in-

cluding Dr. Collie and Dr. Travers, which were not always quoted in their original papers. The book is capitally illustrated by 132 woodcuts, or rather 131, for figure 102 seems to have gone astray. The determination of density, and the relations of temperature, pressure, and volume over limited and also wide ranges of pressure and temperature, are well dealt with. The chapters on the liquefaction of gases and the manipulation of liquefied gases are among the most interesting, and include diagrams of the installation of Hampson's apparatus in use at University College, London. Linde's apparatus is said to be more effective for the production of liquid air in quantity, but it is much more cumbersome than Hampson's, and cannot be used for the production of a small quantity of air in a short time. Dr. Travers has tabulated all the more important constants relating to gases, and has pointed out where gaps exist in our knowledge, and therefore where subjects for research exist. He shows that thermometric measurements at very low temperatures may require revision. A chapter on the spectrum analysis of gases and an appendix on methods of maintaining a constant temperature conclude the volume. The book is carefully written and well got-up, and supplies, in a very welcome manner, a want created by the recent activity and successes of workers in the experimental study of gases.

*Memorial Lectures delivered before the Chemical Society, 1892-1900.* (Gurney & Jackson.)—This volume contains the text of twelve memorial lectures delivered to the Chemical Society on twelve of their most distinguished deceased foreign members, and in each case there is a portrait—generally an excellent portrait—of the subject of the lecture, and in some instances facsimile letters. The lectures have all been published in the *Journal of the Chemical Society*, but in this collected form they will prove more accessible—not only to the fellows of the Society, but also to the reading public—than in the form in which they originally appeared. The first subject of these lectures is Jean Servais Stas, whose determination of atomic weights will ever remain classical. This address is by Mr. J. W. Mallet. The lecture on the life-work of Hermann Kopp is by Dr. T. E. Thorpe; that on Jean Charles Galissard de Marignac by Prof. P. T. Cleve, of the University of Upsala. The A. W. Hofmann lecture is the joint production of Lord Playfair, Sir Frederick Abel, Dr. W. H. Perkin, sen., and Dr. H. E. Armstrong. Playfair gives personal reminiscences of Hofmann and of the conditions which led to the establishment of the Royal College of Chemistry; Abel continues the history of the College and of Hofmann's professorship there; Perkin narrates the story of the origin of the coal-tar colours and the contributions of Hofmann and his pupils; whilst Armstrong gives a more general review of Hofmann's scientific work. The Helmholtz lecture is by the late Prof. G. F. Fitzgerald; the Lothar Meyer lecture by Dr. P. P. Bedson; and the Louis Pasteur lecture by Dr. Percy F. Frankland. Other lectures here are on Friedrich August Kekulé, by Dr. F. R. Japp; on Victor Meyer, by Dr. T. E. Thorpe; on Robert Wilhelm Bunsen, by Sir Henry Roscoe; on Charles Friedel, by Prof. J. M. Crafts; and on Lars Fredrik Nilson, by Prof. Otto Pettersson, of Stockholm University. Some of the lectures—notably those by Fitzgerald, Frankland, and Japp—are themselves important contributions to science, and in the collection will be found the history of the origin and development of most of the modern theories of chemistry told by first-rate authorities. Not only chemists, but all interested in the progress of science and all public libraries should possess this volume.

## SOCIETIES.

**ASTRONOMICAL.**—Feb. 13.—*Annual Meeting.*—Mr. E. B. Knobel, V.P., in the chair.—The Secretaries read the Report of the Council, containing notices of deceased Fellows and Associates; reports of observatories in Great Britain, Ireland, and the colonies; and notes on various points connected with the progress of astronomy during the past year.—It was announced that the Society's Gold Medal had been awarded to Prof. Hermann Struve, Director of the Königsberg Observatory, for his important work on the satellites of Saturn. Prof. H. H. Turner delivered the address setting forth the grounds on which the award had been founded. The address described the long series of observations made by Prof. Struve himself with the 30-inch refractor of the Pulkova Observatory, and the elaborate computations upon which his results were founded. These results included the determination of the orbits, perturbations, and masses of the satellites, the position of the equator of Saturn, the compression of the ball, the mass of the ring, &c. It was mentioned that the Society's medal had half a century ago been awarded to Prof. Struve's grandfather, and a quarter of a century ago to his father. At the conclusion of the address the Chairman handed the medal to the Councillor of the German Legation, who undertook to transmit the medal to Prof. Struve.—The ballot was taken for the officers and Council for the ensuing year.—A cast of the Crumlin meteorite and a portion of another meteorite which had been seen to fall, lent by Dr. Fletcher, were exhibited at the meeting.

**GEOLOGICAL.**—Feb. 4.—Prof. C. Lapworth, President, in the chair.—Mr. W. Baldwin and Mr. T. N. Leslie were elected Fellows.—Mr. H. E. Smedley exhibited and commented on wax models, prepared by himself, of the following fossil seeds: (1) *Stephanospermum akenioides*, a Palaeozoic seed from the Permian-Carboniferous formation of St. Etienne. Models of this seed represent longitudinal and transverse sections through the pollen-chamber and also through the prothallus. (2) The fossil seed *Lagenostoma*, from the coal-measures of Lancashire, is modelled in a similar manner, and shows a very interesting structure, especially in the region of the pollen-chamber. (3) A model of *Pachytista*, a large fossil seed of cycadean type, was exhibited, and also models of the seeds of recent gymnosperms *Zamia* and *Torreya nucifera*, showing some strong points of resemblance. The models of the fossil seeds show all the additional features recently observed by Prof. F. W. Oliver in his researches on these fossils, and to him Mr. Smedley expressed his indebtedness for the help and suggestions that had made it possible for him to prepare the models exhibited.—The following communications were read: 'The Granite and Gneiss of Cligga Head, West Cornwall,' and 'Notes on the Geology of Patagonia,' by Mr. J. B. Scrivenor, and 'On a Fossiliferous Band at the Top of the Lower Greensand, near Leighton Buzzard, Bedfordshire,' by Messrs. G. W. Lamplugh and J. F. Walker.

**ASIATIC.**—Feb. 10.—Lord Reay, President, in the chair.—Prof. D. S. Margoliouth read a paper on the origin and import of the names Moslem and Haneef. He endeavoured to show that the former name must have existed with religious value before Mohammed's time, on the ground of the assertions of the Koran, and also because the use of the word *islam* in early Arabic in the sense of "treachery" rendered it an unlikely word to be chosen for the name of a religious movement. He then collected different opinions that had been held as to the meaning of the name Haneef, and brought some fresh evidence in favour of the theory of Sprenger, from the use (noticed by Mr. Cunningham Graham) of the word "Epicurus" for Christian missionary in Morocco, this word being with the Jews the equivalent of the Hebrew Hanef, which was shown to be interpreted as meaning "heretic." He himself suggested that the names had originally belonged to the followers of Musaylimah, the prophet of the Banu Haneefah, whom Mohammed was accused, at an early period of his career, of imitating; and collected some traditions, which were shown to go back to an early historian Wathimah, making it appear that Musaylimah had started as a prophet many years before Mohammed.—A discussion followed, in which Dr. Hirschfeld, Sir Charles Lyall, and others took part.

**ENTOMOLOGICAL.**—Feb. 4.—Prof. E. B. Poulton, President, in the chair.—The President announced that he had appointed Canon Fowler, Prof. R. Meldola, and Dr. D. Sharp as Vice-Presidents for the session 1903-4.—Mr. T. Ashton Lofthouse was elected a Fellow.—Dr. T. A. Chapman exhibited two male specimens of *Orina tristis*, var. *amaragdina*, taken

at Pino, Lago Maggiore, on May 30th, 1902, still alive; and living larvae of *Crinopteryx famihella*.—The Rev. F. D. Morice exhibited, with drawings of the abnormal parts, a hermaphrodite of *Eucera longicornis*.—In a discussion which followed it was stated that Father Wasman had announced the discovery that in certain Termites the individual commences the imago as a male and ends as a female—a phenomenon entirely new to entomology, though paralleled in some other orders.—Mr. R. McLachlan exhibited a living example of *Chrysopa vulgaris*, Schnd., to show the manner in which this species, which is ordinarily bright green, assumes a brownish colour, the abdomen being often marked with reddish spots in hibernating individuals.—Mr. W. J. Lucas submitted specimens of a bug—*Miris calcaratus*—and the seed of some grass, swept up near Byfleet on July 14th, 1902. The similarity of form and colouring constituted a probable case of protective resemblance.—Major Neville Manders exhibited two specimens of an undescribed species of *Atella* from Ceylon, and remarked that it was a very local insect, and found only in the Nitre Cave district, one of the localities most remote from civilization in the island. It was probably a well-marked local race of *A. aloippe*, but easily distinguished from any known species of the genus by the apex of the fore-wing being entirely black.—Mr. J. B. Jennings exhibited two females of *Dryinus pilipes*, Fieb., a rare species of the family Lygaeidae, found among dead leaves on a hillside near Croydon in September, 1901, and a black aberration of the usually green or yellowish *Miris lavigatus*, L.—Mr. H. J. Elwes exhibited two cases of Arctic butterflies. The first contained specimens from a collection formed by Mr. David Hanbury on the Arctic coast of North America, in the region where the Farry expedition was lost. The butterflies observed numbered fifteen species in all, of which two had not been taken since they were first described by Curtis sixty years ago. Among them was *Colias boothii*, which, in comparison with *C. hecla*, is undoubtedly distinct in both sexes; but it is most remarkable that the male in coloration and markings appears to approximate more closely to the characters usual in the females of other members of the genus. The collection also included the rare and curious *Argynnis improba*, hitherto taken only in Novaya Zembla; a remarkable aberration of *A. chariclea*, in which the black netting marks were resolved into smeared black lines; and, for the first time from this region, *A. pales*, precisely similar to the form taken on the Lena river in Siberia. The second case contained specimens from a collection made in North-Eastern Siberia at about the same latitude, 67°, as in the preceding exhibit. They included many species which occur in the western Palearctic regions, most remarkable of which was *Neptis lucilla*; also *Parnassius delius*, which Mr. Elwes said was the first *Parnassius* he had seen from within the Arctic Circle, and *Colias viluensis*, an insect peculiar to Siberia, showing remarkable female aberrant forms.—Mr. C. O. Waterhouse gave an account of a nest of a bee, *Trigona collina*, recently received from Malacca. A section of the nest which was exhibited showed the cavities in the resin filled with pollen.—Mr. W. J. Kaye exhibited two drawers containing Danae, Ithomine, and Heliconine species from British Guiana, all of similar coloration, and forming a Müllerian association with a black hind-wing.—The following papers were communicated: 'On the Hyspid Genus *Deilemera*, Hübn.,' by Col. C. Swinhoe.—'An Account of a Collection of Rhopalocera made in the Anambara Creek in Nigeria, West Africa,' by Mr. F. J. Lathy.—and 'Some Notes on the Habits of *Nanophyes durieuxi*, Lucas, as observed in Central Spain by Mr. G. C. Champion and Dr. T. A. Chapman, with a Description of the Larva and Pupa by Dr. Chapman.'

**METEOROLOGICAL.**—Feb. 18.—Capt. D. Wilson-Barker, President, in the chair.—Reference was made to the death of Mr. James Glaisher, who was one of the founders of the Society in 1850.—Mr. E. Mawley presented his 'Report on the Phenological Observations for 1902.' In all parts of the British Isles the phenological year ending November 30th, 1902, was for the most part cold and sunless. Rain fell at unusually frequent intervals, so that, although the total quantity proved deficient, there at no time occurred any period of drought. Wild plants were everywhere behind their mean dates in coming into flower, but the departures from the average were as a rule slight until about the middle of May. After that time until the end of the flowering season the dates of blossoming were later than in any other year since the present series of records was instituted in 1891. The swallow, cuckoo, and nightingale were a few days earlier than usual in making their appearance. The most remarkable feature as regards the weather and its effect on vegetation was the way in which it favoured the growth of all the farm crops except



potatoes and hops; for it is seldom in the same year that wheat, barley, oats, beans, peas, turnips, man-golds, and grass are alike abundant, even in a single district, much less in all parts of the kingdom, as was the case in 1902. On the other hand, all the fruit crops were more or less deficient, with the exception of strawberries, which yielded well, but were, like most other fruits, lacking in flavour.

**MATHEMATICAL.**—Feb. 12.—Prof. H. Lamb, President, in the chair.—Mr. P. E. B. Jourdain was elected a Member.—The President spoke concerning the services rendered to mathematics by the late Sir G. Stokes and the late Dr. Ferrers. He referred also to the losses which the Society had sustained by the deaths of Mr. J. Glaisher, Mr. R. B. Hayward, and Mr. W. I. Ritchie.—The following papers were communicated: 'On Quartic Residuarity and Reciprocity,' by Lieut.-Col. A. Cunningham; 'Note on a Point in a Recent Paper by Prof. D. Hilbert,' by Mr. E. T. Dixon; 'Some Properties of Binodal Quartics,' by Mr. H. Hilton; 'The Field of Force due to a Moving Electron,' by Prof. A. W. Conway; and 'An Arithmetical Theorem connected with the Roots of Unity and its Application to Group Characteristics,' by Prof. W. Burnside.

#### MEETINGS NEXT WEEK.

- Mon.** Royal Academy, 4.—'Metallic Architecture, Enamelled Terra-cotta, and Colour,' Lecture III, Prof. G. Aitchison.  
— Institute of Actuaries, 8.—'Further Remarks on the Valuation of Endowment Assurances in Groups,' Mr. G. J. Lidstone.  
— Society of Arts, 8.—'Paper Manufacture,' Lecture IV, Mr. J. Hübner. (Chautau Lectures.)  
— Surveyors' Institution, 8.—'Regulations for Protection from Fire,' Mr. H. Lovegrove.  
— Geographical, 8.—'Further Explorations in the Canadian Rockies,' Prof. Collie.  
**Tues.** Hellenic, 5.—'The Country Cart of Ancient Greece,' Miss H. L. Lorimer.  
— Royal Institution, 5.—'Recent Advances in Photographic Science,' Lecture I, Sir W. Abney.  
— Institution of Civil Engineers, 8.—'Mechanical Handling of Material,' Mr. G. F. Zimmer.  
— Anthropological Institute, 8.—'Stone Implements from Perak,' Mr. R. Swan.  
**Wed.** Folk-lore, 8.—'The Musquakie Indians,' Miss M. A. Owen.  
— Geological, 8.—'On the Occurrence of Diatomites in England, with Remarks on European and Eastern Formations,' Mr. A. C. Seward; 'The Amounts of Nitrogen and Organic Carbon in some Clays and Marls,' Dr. N. H. J. Miller.  
— Society of Arts, 8.—'Tonkin, Yunnan, and Burma,' Mr. F. W. Carey.  
**Thurs.** Royal Academy, 4.—'Metallic Architecture, Enamelled Terra-cotta, and Colour,' Lecture IV, Prof. G. Aitchison.  
— Royal, 4.  
— Society of Arts, 4.—'Gleanings from the Indian Census,' Mr. J. A. Barnes.  
— Royal Institution, 5.—'Insect Contrivances,' Lecture I, Prof. L. C. Miall.  
— Institution of Electrical Engineers, 8.—'The Nernst Lamp,' Mr. J. Sturges; 'Distribution Losses in Electric Supply Systems,' Messrs. A. D. Constable and E. Fawcett; 'A Study of the Phenomenon of Resonance in Electric Circuit by the Aid of Oscillographs,' Mr. M. B. Field.  
— Society of Antiquaries, 8.  
**Fri.** Physical, 8.—'The Measurement of Small Capacities and Inductances,' Prof. Fleming and Mr. Clinton; 'The Interpretation of Milne Seismograms,' Dr. Farr; 'The Thickness of the Liquid Film formed by Condensation at the Surface of a Solid,' Dr. Parks.  
— Institution of Civil Engineers, 8.—'The Relative Advantages of Single Screws, Twin Screws, and Triple Screws for Marine Propulsion,' Mr. E. Falk. (Students' Meeting.)  
— Royal Institution, 8.—'Perfumes, Natural and Artificial,' Mr. A. Liebmann.  
**Sat.** Royal Institution, 8.—'Light: its Origin and Nature,' Lecture I, Lord Rayleigh.

#### Science Gossip.

DR. S. P. LANGLEY has been making some experiments of late at the Smithsonian Astrophysical Observatory, Washington, with a device of his own for lessening the effect of the pulsating motion of the atmosphere which observers with the telescope always find so troublesome, preventing, as it does, the astronomer's "good seeing" of the telescopic image. As is well known, the latter may appear more or less tremulous and indefinite, and this feature has hitherto seemed so permanent a difficulty that little more has been attempted in the way of correction than the endeavour to reduce the deformation of the image by maintaining as much tranquillity as possible in the telescopic tube itself. Towards this end the walls of the tube have been made non-conducting, and great care has been exercised not to set up currents within it. But Dr. Langley has arrived at the important conclusion that while the ordinary "boiling" of the image is due to all the air between the observer and the source of rays—i.e., sun or star—the greater portion of it is due to the air in close proximity, say within a few hundred yards, or even feet, from the telescope. The device of substituting agitated air in the tube for the still air otherwise maintained has been tried, and, paradoxical as it appears to be, has answered admirably. For the purpose of this new experiment, the horizontal telescope

using a reflector of 40 ft. focus, fed by a coelostat through the tube, was connected with a fan run by an electric motor, which was arranged to draw out the air from the inner tube at the same time that it forced air in at different points in its length, so as violently to disturb and churn the air along all the path of the beam from the coelostat to the solar image. The observers to whom the early results on the sun have been shown have agreed that if the "boiling" was not wholly cured, what remained was but a small fraction of that obtained with still air. The experiments are being pursued at the observatory, and further information will shortly be available.

PROF. MILHAM (we learn from the *Observatory*) has been appointed Director of the Field Memorial Observatory, Williamstown, Mass., in succession to the late Prof. Safford.

A NEW variable star (to be called Var. I, 1903, Aurigæ) has been detected by Dr. Anderson, of Edinburgh. It is included in the Bonn 'Durchmusterung' (+53°.979), where its magnitude is set down as 9.3. On May 1st last year it was fully a magnitude fainter than a star very near it which is of the tenth magnitude; but on the 4th inst. it was at least half a magnitude brighter than its neighbour.

GIACOBINI'S comet (a, 1903) is now about four times as bright as at the time of discovery; it is near the boundary of the constellations Pisces and Pegasus, moving in a north-easterly direction, and will be very near the third-magnitude star  $\gamma$  Pegasi at the beginning of next month. According to M. Fayet's ephemeris the perihelion passage will take place on the 29th prox.; the comet's present distance from the sun is 0.94 in terms of the earth's mean distance, and from the earth 1.62 on the same scale.

It has been found (*Ast. Nach.*, No. 3846) that the small planet announced as a new discovery last week is identical with one discovered in January. Two more small planets have since been discovered at Königstuhl, Heidelberg: one by Herr Dugan on the 31st ult., and the other by Prof. Max Wolf on the 6th inst.

WE note the appearance of a Supplement in continuation of the Report of the Medical Officer of the Local Government Board, 1900-1, on Lead-Poisoning and Water Supplies (8s. 10d.); and Reports of the British Delegates attending the International Conferences held at Stockholm, Christiania, and Copenhagen, with respect to Fishery and Hydrographical Investigations in the North Sea, and Correspondence relating thereto (1s. 4d.).

#### FINE ARTS

*The Argive Heræum.* Vol. I. By Charles Waldstein. (Houghton, Mifflin & Co.)

THIS sumptuous volume is the outcome of the Archaeological Institute and of the Athenian School of America, and though its general editor is Prof. Waldstein, he tells us with generous care of the help he obtained from many scholars, and names them as the authors of several chapters. He has evidently the gift of making other men work with him, and even speaks of the Greek archaeologists as his sympathetic helpers. Still, except the remarkable architectural chapters of Mr. Tilton, and the treatment of the inscriptions by Mr. Rufus Richardson (the old and valued friend of most scholars who visit Athens), the main work is that of Dr. Waldstein. He has done it with the freshness of an enthusiast and with the good temper of a practised man of the world. It is clear enough that he was subject to many disappointments and vexatious delays—

questions of divided control, of management, of finance, seem to have cropped up very frequently—but in the end he has brought all his labour to a victorious conclusion, and has enriched the world with a splendid and characteristic volume. The work is to be completed by another, promised within a few months; but we know how seldom such promises are punctually fulfilled. We gather from stray allusions that in this sequel the bronzes and the vases discovered are to be discussed. There does not seem any further material at hand.

The plan and structure of the Heræum are reproduced for us by Mr. Tilton with all the commendable skill and care now demanded from the archaeological architect. Mr. Penrose in the course of his long career and Dr. Dörpfeld have raised the standard of this branch of archaeology above all its fellows. But the outcome of Mr. Tilton's restoration is a somewhat plain group of buildings, which cannot compare in grandeur with those of Olympia and of Delphi. Prof. Waldstein thinks differently. He claims for this venerable shrine, whose priestesses afforded a chronological standard to all Greece, a primacy *inter pares* with the great shrines of Apollo and of Zeus. But the absence of those marble *stelæ* with inscriptions, which were the usual form of publishing international treaties, inclines us to think that the Heræum was not a very great national shrine, though old and eminently respectable. The editor would probably reply that all the marble about this temple has been plundered for the limekiln; and this may be the true answer. It does not vex us the less that Mr. Richardson should have had so little material to put in his excellent chapters. But whether a great mass of marble *stelæ* have been destroyed or not, it is certain that the remains of the temple show a melancholy persistence in its spoilers. Dr. Waldstein is justly enthusiastic about the quality of the sculptural fragments which he has found. The quantity of them is very disappointing. A few heads, a few torsos, a good many scraps of drapery—is that all we shall ever know of this famous temple? For he has made it certain that we now have before us specimens from the work of Polykleitos, and these of an excellence only exceeded—if they are exceeded—by the work on the Acropolis of Athens.

The very paucity of these exquisite fragments gives ampler scope to the many subtle and delicate inferences by which Dr. Waldstein knows well how to surprise and arrest for us the peculiar genius of a Greek master of the Golden Age. It is an education in the study and criticism of sculpture to follow his arguments, and an intellectual recreation to see how he most courteously gives his antagonist, Prof. Furtwaengler, some ugly falls. We may also learn here how impossible it is to overtake the Greek master in any fault of anatomy. With all our lectures and dissections and other studies of the human body, we are unable to approach, even, in scientific truth, the work of these artists, who were content to watch naked young men in action. Possibly the first modern sculptor who will ever rival them will do so by living for some years among the Samoans, where the conditions of artistic

observation are still similar to those in the Greek palaestra—possibly even better, if both sexes live like Adam and Eve in their garden of Eden. We have said already that, in quality, the fragments of the Heraeum are hardly to be surpassed. The head of Hera, if it be Hera, which is the frontispiece of the book, is full of divine seriousness, and shows that curious blend of youth and maturity of which there are fascinating but rare examples in the noblest women of our own civilization.

But while we accept with due regard Dr. Waldstein's conclusions on questions of classic art, we are not so sure that in his historic retrospect of the conditions of the neighbouring cities he has adopted the right standpoint. The crucial point in the history of the Heraeum must have been the moment when Argos subdued the other cities of the district—Mycenæ, Midea, Tiryns, Orneæ, and others, so that the political centre became and remained the historic Argos. This was not so in Homeric days, when Diomedes is a sort of upstart power against Agamemnon, and his deeds, the addition of later bards, harmonize indifferently with the original story. But in the days of Æschylus, Mycenæ and Tiryns are so long departed in glory that, in spite of the *medism* of Argos, the patriot poet knows no other royal seat in Argolis. It was suggested long since by Prof. Mahaffy in Schliemann's 'Mycenæ' that this ignorance of Æschylus points to a very old destruction of Mycenæ and Tiryns, and he even predicted to Schliemann that the excavation of Mycenæ would disclose no coins or inscriptions of the fifth century B.C. This prediction turns out true, despite the distinct statement on the contemporary monument, on which Dr. Waldstein naturally relies, that Mycenæ sent 40, Tiryns 400, soldiers to resist the Persian invasion in 480 B.C. Pausanias adds that Mycenæ was destroyed by the Argives more than twenty years later. But the appearance of Mycenæans and Tirynthians at Plataea means no more than if Messenians had appeared there, exiles from an historic fatherland, who kept up their name and claim to their old country for centuries. Thus we have heard the descendant of an old Puritan settlement in Munster repudiate with indignation the name of Irishman, with the comment, "The children of Israel were 400 years in Egypt; did any one ever call them Egyptians?" The Tirynthians in question may even have been descendants of the slaves who seized the deserted fort, and held it against Argos for some time. The patriotic party in Greece would gladly call by any historic name such Argives as repudiated the *medism* of that state, and threw in their lot with the rest of Greece.

This discussion bears directly upon a question of great importance in the history of the Heraeum—When were the various cities amalgamated under the sway of Argos? A process took place here, at some early date, closely analogous to the *synakismos* of Attica ascribed to Theseus—save that it was done earlier and better by Theseus than by his Argive imitator. The most likely name we know for him is Pheidon, whose tyranny was famous over Greece, and whose power seems certainly to have

included the neighbouring cities. But when did Pheidon live? Since Curtius's 'History' the weight of opinion has tended to put him in the twenty-eighth Ol. (circa 670 B.C.) instead of the eighth (740 B.C.). The best and most recent student of the evidence, Mr. Bury, inclines to this opinion. But, on the contrary, if Pheidon did indeed subdue Mycenæ, Tiryns, and Midea, the extremely primitive work found there by modern excavators points to the earlier date as the more probable. Mycenæ contained no coins, no inscriptions, no writing even on its vases. It is possible that Schliemann did not suspect, or look for, clay tablets, such as Mr. Evans has found in Crete, and that these existed at Mycenæ. But if they did, how completely pre-Hellenic was the whole culture of the city, how ancient the loss of its wealth and its independence! We may therefore assume that the Heraeum was for all its Hellenic period directly dependent upon Argos, and reflects in its work the civilization of that city.

It is indeed most fortunate for the present generation that the work of investigating and saving the scanty remains of this monumental site should have fallen into the hands of a competent enthusiast—a very rare variety of the human species. His work has been seconded not only by able colleagues, but also by ample means, so that the printing of his book and the delicacy of the illustrations leave nothing to be desired. The press is the Riverside Press; we are not informed whether from this house proceeded also the exquisite plates in sepia tone, whereby the head of Hera and other fragments are reproduced on full-size pages.

There does not seem any other site left in Argolis from which we might expect more of Polycleitus's work. The neighbouring Midea, which still shows great Cyclopean walls, would probably be found as rude and antique as Tiryns or Mycenæ. The early subjugation and depopulation of Argos ruined the development of wealth and of the art that accompanied wealth in these subject cities. But even the museum at Argos has only a few remains of classic art from the foundations of the modern town. Epidaurus alone can vie in present interest with the famous Heraeum, now enshrined in the stately volume before us.

*Old Picture Books, with other Essays on Bookish Subjects.* By Alfred W. Pollard. (Methuen.)—Mr. Pollard is so completely a master of his subject that students are compelled to make themselves acquainted with his work as it appears. They will, therefore, find little that is new to them in this handsome book, though it will be of service to have these essays collected in a convenient form. But we imagine the class to whom this book is intended to appeal are not by any means advanced students of book illustration. For some years past the public have been gradually learning to look at books as well as read them; they have been told so often that a book may be a work of art, independently of the fact that it contains art work, that an intelligent if uninstructed interest has been aroused. The direction of this interest can fall into no better hands than those of Mr. Pollard, conversant as he is with all that is best in bookmaking old and new. More than half the articles in the work before us are directly concerned with picture-books of various kinds, and some of them are but con-

tinuations of previous work. Others, we may hope, are promises of the future, such as the article on pictorial and heraldic initials, on the transference of woodcuts, on woodcuts in English plays, &c. The diversity of the subjects treated will tend to maintain the interest of the bookish reader, and mayhap persuade him to taste for himself the joys of ownership of such treasures as Mr. Pollard describes. William Morris used to lament that his praise of Gerard's 'Herbal' had raised its price from shillings to pounds, so that he could buy no more copies to give away. Mr. Pollard, too, has largely his own efforts to blame if the price of the illustrated books he knows so well has risen beyond many purses. Mrs. Pollard's two essays give a wider range to the work, while strictly within the title, and were well worth preservation in a permanent form. Altogether we can recommend the book heartily to those who look for a learned book of general interest and permanent value.

*The Ancestor*, No. IV. (Constable & Co.), keeps up its standard well. We understand that its reception has been sufficiently cordial to encourage the publishers, editor, and all concerned to persevere in their endeavours to substitute accuracy and bright treatment for the lazy or fabulous and dull methods that have only too often been associated with English genealogy and heraldry. About the most interesting and valuable article of this issue is that by Mr. J. H. Round, entitled 'Notes on the Lord Great Chamberlain Case.' So far as antiquarian learning and feudal law are concerned it was the most remarkable case of our times, for

"that this solitary survival of the court of our Norman kings should have for its root of title a charter of Henry I. is of itself notable enough; but that the descendants of the original grantees should dispute among themselves, before the House of Lords, the right to hold the office under Charles I., George III., and Edward VII., is an even more striking instance of historical continuity."

As Mr. Round prepared the case for the Crown, no one could possibly do better justice to the various striking historical points brought out during the arguments, and we are glad to have some of his notes dissociated from mere technical legal terms. In the articles on 'Huguenot Families,' the Vandeputs are considered in this issue, whilst the Leightons are selected for treatment in 'Our Ancient Families.' Mr. H. J. T. Wood argues ably in defence of the general trustworthiness of Welsh pedigrees, which English genealogists have usually been wont to treat with much contempt. Lord Hylton tells 'The Story of a Key' in relation to portraits of Thomas Jolliffe with a key in his hand, with which he is said to have had access to Charles I. when a prisoner, and asks for better solutions. A good paper on the Knights of Chawton, Hants, and a further paper by Mrs. Nathan on the pictures belonging to the Society of Antiquaries, give an opportunity for the reproduction of some interesting portraits; whilst some notes on the armorial glass of Salisbury Cathedral by Mr. Dorling, on the arms of the Kingmaker by Mr. Round, and a further instalment of 'A Fifteenth-Century Book of Arms' show how heraldic drawings should be treated. The section termed 'What is Believed' continues to be an attractive and good-humoured exposure of the faulty heraldry and genealogy that are served up by the press both daily and weekly; but the brightest bit of all is Sir Conan Doyle's good-natured, but spirited rejoinder to the editor's criticism of him in the previous issue, and the further editorial notes in pursuance of the same subject.

#### BOOKS ON ARTISTS.

*George Romney.* By Sir Herbert Maxwell. (Walter Scott.)—The quality as well as the versatility of Sir Herbert Maxwell's talent is strikingly manifested in the latest addition to



Mr. Walter Scott's series. Where previous authorities are available, the compilation of a couple of hundred pages of letterpress about a famous man requires no special intelligence or taste, as a previous volume of this same series proved. To write a really good monograph is a far more difficult matter. Nevertheless, Sir Herbert Maxwell has succeeded, in spite of his many interests in widely different directions, in writing a really good monograph on George Romney. Sir Herbert, whether he treats of deer or lake-trout, or anything else, is always readable, but in looking through this volume it is impossible not to be struck by another quality, perhaps as desirable, certainly more rare in writers on art, namely, impartiality. Romney, indeed, is one of the people whose final treatment could only be undertaken by an absolutely fair-minded man. It needs a large measure of common sense and justice, as well as abundant sympathy, to come to a right conclusion about one whose history and character were so alien to our ordinary domestic ideals. Romney's desertion of his wife, his passion for Lady Hamilton, his success as a portrait painter, and his failure in other directions, could only be understood and explained by one who possessed at once a clear conception of the nature and needs of the artistic temperament, and that wide knowledge of the world which teaches men to be tolerant of their fellows.

These qualities Sir Herbert Maxwell evidently possesses in no common degree. He has steered a straight course between the fulsome flattery of Hayley and the dislike or suspicion which the painter met with elsewhere. Again, except by understanding Romney as a man, it is rather difficult to appraise him as an artist, so that the clear and complete portrait which the author has delineated supplements in a large measure the very moderate amount of technical criticism which the book contains. After all, Romney's technical powers, though considerable, cannot be seriously compared with those of the great masters. Hence Sir Herbert Maxwell's modest summary is really not inadequate, especially since it is exceedingly just.

The reader ought to be grateful that the book is not the mere *catalogue raisonné* such monographs often are. The appendix contains catalogues of Romney's paintings and of the engravings made from them, so that the course of the narrative is left to run freely. Altogether the volume is one that can be praised almost without reserve, and should, from its modest price, be in the possession of all admirers of Romney. Indeed, we think it is likely to remain the best account of that painter's life—at least, until the appearance of the far larger monograph which a well-known critic is said to be preparing. A few omissions in the catalogue of Romney's paintings are the only defects we have noticed.

*Jean François Millet: his Life and Letters.* By Julia Cartwright. (Sonnenschein & Co.)—Scarcely a quarter of a century has passed since Millet's death, and he is already numbered among the Old Masters. Not only do his pictures and drawings, for which he, poor man, could often get no more than a few francs, sell for sums as great as, or greater than, those which Raphael and Michael Angelo command, but his actual style of work, which was thought revolutionary and outrageous under the Third Empire, is now generally recognized to be a true survival of the noble art-tradition of the past. But besides being a very great artist, Millet happens also to be a very popular one. His personal history, too, was in many ways unique. For these reasons, the reprint of Mrs. Ady's study of his life and letters will doubtless appeal to a considerable audience, especially since she has, on the whole, done her work well, and the volume contains several small but admirable illustrations.

Mrs. Ady's selection and translation of Millet's most interesting letters give a very fair idea of his history, of his large and serious personality, and of his own ideas about his art; so that, so far as the book goes, there is little to criticize on these points. Nor does she make any attempt at technical criticism, which would be specially dangerous in the case of a painter like Millet, whose art with all its outward simplicity was by no means so simple as it looks. In thus limiting herself it would appear that Mrs. Ady has exercised a very wise discretion, for the few passages in which she approaches technical matters show that she is far from treading on firm ground. For instance, of Millet's etchings she writes:—

"Sometimes he left the plates by accident for a whole night in water, and at other times a portion of the etching was found to be effaced or imperfectly bitten. Then Millet would destroy the stone, and only a few rare impressions would remain in existence."

Such a confusion between etching and lithography would, of course, be fatal in a book which aimed at being a critical study of Millet's work. Mrs. Ady's volume has no such purpose, and those who want to know as much as is generally known about the life and thoughts of that very great master may turn to it with confidence. It is sad to think of Millet's tragic lot of semi-starvation, neglect, and opposition thirty years ago, and to compare it with the enormous prices since obtained for his works by their fortunate possessors. Yet had Millet's life been made more easy for him, had recognition come to him when he was a young man, it is hard to imagine that his art could have been nobler than it is, while Mrs. Ady would certainly have had much less interesting material to draw upon for her book.

It would be cruel to take too seriously either the text or the illustrations of Mr. Edgumbe Staley's *Watteau* (Bell & Sons). The volume may amuse the idle, who can be entertained by all the nonsensical and doubtful legends which have gathered round the painter's name, and who can accept M. Arsène Houssaye as the authority for his youthful conversations with his mother! We may, however, point out that it seems scarcely fair to puzzle readers with the work of one who, apparently, has mastered neither the language, nor the period, nor the subject of which he writes. The mistakes in French—in French names especially—cannot all be set down to the printer, and they are illuminating. The names of Gersaint and Henin are everywhere decorated with acute accents, to which they are not entitled; Madame Geoffrin becomes "Madame Geoffrins"; Houdart de la Motte is "Lamonthe Houdart"; the engraver Brion figures as "Rosin"; it is almost impossible to recognize in the "Abbé de Voisèxou" the Abbé de Voisenon; the well-known name of the Vicomte de Taulia is spelt "Tauzin"; and when we read that Watteau and a friend went to "Pocheron's," we have to conjecture that Mr. Staley does not mean a *café*, but the hamlet of Les Porcherons. Reference is made to a certain "Huot de Goncourt," who, as he is credited with having published, in 1875, the 'Catalogue Raisonné' of Watteau's work, seems to stand for Edmond de Goncourt. The chronology of Watteau's visit to London is, as usual, wrong; the date should be not 1719, but 1720, in the late autumn. In the illustrations there is a reproduction of a work attributed to Watteau at Stafford House, which reminds us that the only authentic work by him in good condition in that collection was sold, some time since, to Mr. Alfred de Rothschild.

WATER-COLOUR DRAWINGS AT MESSRS. AGNEW'S.

THE thirty-seventh annual exhibition of "selected, high-class water-colour drawings" at this gallery is now open. On first entering the selected, high-class, straight-cut, gold-

mounted element is a little overpowering. The pervading tone of heavy brownish purple of the Varley-Barret-Stanfield period is, we think, unfortunately accentuated by the display of gold mounts—surely the least propitious way ever invented for introducing a form of art which has delicacy for its distinguishing charm. It is a fashion due to the unfortunate confusion, which artists have helped to produce, between pictures and drawings. Water colour, whenever it forgets to be a form of drawing, becomes a clumsy and roundabout imitation of something quite distinct, which it can never rival, while it forfeits its own particular prerogatives. This general impression of a too solid magnificence which the gallery produces is the more to be regretted in that Messrs. Agnew have got together a really remarkable collection of Turner's drawings, backed by a few examples of the other draughtsmen of the great period of English landscape art.

Two Girtins at once attract attention by the solidity and breadth of their design and the sober richness of their colour. Of these we prefer the *Water Mill* (No. 51) for its daring composition. A rounded mass of gloomy foliage fills the centre of the composition; it is cut at one side by the sheer upright of the dull white mill-house; against this there tells the intenser white of the cascade, which repeats the general form of the dark mass of trees. No one knew better how to distil from the complex of appearances a concentrated essence than Girtin. The fact that he employed an absorbent paper in which wiping out was an impossibility—that he had to rely entirely on the purest wash—compelled him to search thus vigorously for the ultimate terms of expression. Turner, who demanded a greater range, used, except in his very earliest work, a paper which allowed of wiping out with ease and precision. To get the subtlety of transitions, the suffused atmosphere, the general completeness of realization, of a large composition like the *Chryses worshipping the Sun* (42) without such additional resources would have been impossible; but it was not a pure gain, and one looks in vain in any of the Turners here for the untroubled purity of quality of Girtin's drawing. Not that we do not willingly accept the sacrifice for such masterpieces as the 'Chryses,' still more for the seductive beauty of the *Washburne under Folby Hill* (244), a drawing in which, it appears to us, all the competing claims of nature and art, of intention and mechanism, are met with perfect adjustment. The colour, which results from the gradual extension of a precise formula to allow of greater range, retains the coherence, the evident purpose and imposing unity of a preconceived scheme, while it has already a new richness, variety, and play. Turner had the secret of getting a depth of rich translucent colour out of his medium which no one else approached. The colouring here is so saturated that only such a luminous gloom as he has contrived for the water in the foreground could have held things in place. But the landscape is as wonderful for the fineness and subtlety of the drawing as for the colour—to the furthest distance the tree forms are drawn, with endless variety in structure and growth, yet without any loss of breadth or unity of design.

Still more marvellous, though not so enchanting in its predominant mood, is the somewhat later *Sidmouth* (259), where Turner has built the sustained edifice of his design on the unseizable momentary forms of moving cloud and sea. Intuition counts for more than observation in such a rendering. It was by a purely artistic intuition that he hit upon the jagged silhouette of boats and waves, the sharp indentations of dark against the sunlit distance, which convey so vivid a sense of its instability, its perpetual kaleidoscopic mutation. The rising movement of this ridge of water—or rather its momentary pause at the top of a rise—is contrasted with a downpouring back-

wash in the left foreground, and both these with the slow movement, in another sense, of the masses of cumulus ranged behind a ghostly promontory. No test of the rhythmic sense is so severe as this, of the complete symbolizing in fixed forms of the shift and stress of water and air, and none but Turner had all the gifts—the natural sense of rhythm backed by persistent and selective observation—to answer it fully.

There are other and less perfect examples of Turner's art. The neatly topographical *Lancaster* (264) of his extreme youth, in which one may dimly descry, but only after the event, the genius to come; the *Llanthony* (225) in Girtin's manner, but already with the feeling for the awfulness of impending masses of mountain escarpment which comes out as the main motive of his latest impressionist *gouaches*; and, alas! too many of those vignettes in which he gave to the "keepsake" so much that was meant for mankind.

Turner's *Château de la Belle Gabrielle* (224), is a curious freak. It is really a fantastic *réchauffé* of his Mortlake Terrace pictures, and must, we should think, though not engraved till 1834, have been done soon after them—at the end of the previous decade, that is. How else are we to account for the odd lapse into suburban London architecture in the midst of a scene which pretends to quite other environments? It is in any case, however, an instance of Turner in his least happy vein of invention, guessing at ideas of romance of which he had only a commonplace and unenlightened idea.

The *Malvern Abbey* (256) is another curious failure, in spite of the wealth of resource, the sheer mastery, lavished on the attempt to save a motive which was not happy in its origin. The scale of the tower, awkward from the first, is made worse by the cardboard façade of the gateway, which seems to have been pushed into the stage from the wings.

Two of the drawings ascribed to Turner here do not appear to us unmistakably his. The *Wittham Mill* (239), though a good drawing, is curiously unlike him in its heavy and blottesque tree forms, and the want of relief and gradation in the treatment of the mill wall. *Fürstenberg* (240) is much more characteristic, and is probably by him, but it would be difficult to find a place for it in the sequence of his works, or to find a parallel for the unusual breaking of the composition by the dark wall which runs across between two lights. We see that it is marked with a query in Mr. Dillon's catalogue of Turner's works.

It is impossible in a gallery where there are Turners of such eminence to do full justice to others; we note, however, much of minor interest: some extremely good Coxes, some fair De Wints and Copley Fieldings; while, in spite of its mid-Victorian sentiment, which one finds it hard to get over, one cannot deny the solid merit of Sir John Gilbert's *Joan of Arc* (125).

#### MR. F. C. PENROSE.

The death on February 15th, at the ripe age of eighty-five, of Mr. Francis Cranmer Penrose, removes a very striking figure from the scientific world. Eminent alike as an architect, an astronomer, and a mathematician, Mr. Penrose in the course of his long life rendered valuable service in all these fields, and also brought his wide range of knowledge to bear upon important problems in art and archaeology.

Educated on the foundation at Winchester, Mr. Penrose proceeded to Magdalene College, Cambridge, and rowed in the University boat race in the years 1840-2, being twice in the winning crew. In 1842 he was elected "travelling Bachelor" in the University, and spent part of the next three years in Italy and Greece. While in Greece he prepared the materials for his famous work on 'The Principles of Athenian Architecture,' originally

published by the Society of Dilettanti in 1851, and reissued by the same society, after careful revision, in 1888. The object of the book was to show for the first time that the main lines of the Parthenon were not straight, but drawn on an elaborate system of curves, which wonderfully enhanced the architectural effect.

On one occasion, in May, 1847, when Mr. Penrose was travelling in Arcadia with the late Dean Church, the two friends fell into the hands of brigands, who stripped them of all that they possessed and tied them to separate trees, threatening to shoot them if they attempted to move under two hours. Mr. Penrose managed to extricate himself first, and his sketch-book having been left to him at his earnest entreaty, could not resist the temptation to sketch his companion before he released him. Borrowing clothes from a neighbouring village, the travellers begged their way to Patras. Both the dean and Mr. Penrose were fond of telling the story in after years, with full appreciation of its humorous side.

Mr. Penrose, having adopted architecture as his profession, served from 1852 to 1897 as surveyor to the fabric of St. Paul's Cathedral. He received in 1883 the Gold Medal of the Royal Institute of British Architects, and in 1894-5 was President of the Institute. When the British School at Athens was established in 1886 Mr. Penrose, to the great satisfaction of all concerned, consented to act as Director for the first year, having himself planned the house which was built for the School on the site generously granted by the Greek Government. He had previously taken an active part in the foundation of the Hellenic Society, of which he was an original Member of Council, and ultimately a Vice-President. After his return from Athens he still maintained his keen interest in the School as an active member of the Managing Committee, and he again took charge of it during part of the session 1890-1, while the Director, Prof. Ernest Gardner, was fulfilling an engagement in Cambridge.

As the result of astronomical observations begun in connexion with an occultation of Saturn in 1866, Mr. Penrose published in 1869 a treatise on the prediction and reduction of occultations and eclipses. A new and thoroughly revised edition of this book was published only last year by Messrs. Macmillan & Co.

In the latter years of his life Mr. Penrose, at the suggestion of Sir Norman Lockyer, directed his attention to the orientation of Greek temples, with a view to obtaining, by careful observation on the spot of sun and stars, and by the application of formulæ for finding the places of stars at distant epochs, some evidence as to the date of their foundation. The basis of his theory was the assumption that the object sought by the ancients in orienting their temples was to obtain from the stars at their rising or setting, as the case might be, such warning as to the approach of dawn as might enable them to prepare for the critical moment of sunrise, when sacrifices were to be offered. On this subject Mr. Penrose read several important papers before the Royal Society, of which he was elected a Fellow in 1894. Though his chronological results have been viewed with some scepticism by archaeologists, it was impossible not to admire the enthusiasm with which, at his advanced age, Mr. Penrose threw himself into the problem, and the infinite care and labour which he bestowed upon his observations.

Mr. Penrose, as all who knew him will bear witness, was the most modest of men, and academic recognition of his great gifts was long delayed. It was, therefore, to the utmost satisfaction of his many friends that within the last few years the University of Oxford bestowed upon him the honorary degree of D.C.L., and his own University that of Litt.D., while his old College, Magdalene, made him an Honorary Fellow. These distinctions, though quite un-

sought, nevertheless gave him keen pleasure, as did also the gift of the Grand Cross of the Order of the Redeemer, which was conferred upon him not many years ago by the King of Greece. The esteem in which he was held by the Greeks was shown by his appointment as a member of the commission which was recently appointed to advise as to the repair of the structure of the Parthenon. Five years ago, on the death of Sir Augustus Franks, he was appointed Antiquary to the Royal Academy.

This bare summary of Mr. Penrose's achievements and distinctions would be incomplete without some attempt to indicate, however briefly, the personal characteristics which won for him the regard and affection of all with whom he came in contact. The key-note of his character was its perfect simplicity and high-mindedness, of which his singularly beautiful face was the natural reflection. Earnest as he was in all he undertook, his modesty and unselfishness made him always most considerate for others, and quick to avoid any occasion of offence. He preserved almost to the end a youthful vigour and enthusiasm which in a man of his years were most remarkable. I well remember, when I was in Greece in 1891, taking part with him in an expedition to Sunium, and marvelling at the agility with which he scaled the rocky promontory on which the temple is built. On the return journey one of our carriages broke down, and it was impossible for all the party to catch the last train to Athens. Mr. Penrose, though by many years the senior of us all, at once volunteered to remain in charge of those who must stay behind, and, the little hotel at Laurium being full, cheerfully passed the night on a table in the saloon. The incident was truly characteristic both of his vigour and his unselfishness. I have already spoken of the great work which he did under the auspices of the Society of Dilettanti, but no account of him would be complete without some reference to his membership of that ancient and honourable body, which lasted from 1852 to the day of his death, when he had long been the father of the Society. He was to the end one of the most regular attendants at their gatherings, and always took a leading part in the almost mediæval ceremonies which characterize them. No deviation from the strict order of tradition escaped his notice, and here as elsewhere he will be sorely missed. His friends will always cherish the recollection of his noble character and of the singular charm of his personality.

It is a fact not generally known that it was his mother who, under the nom - de - plume of Mrs. Markham, wrote the 'History of England' which was so familiar to an earlier generation of learners.

I.

#### THE RESTORATION OF THE BAUMGARTNER ALTAR-PIECE AT MUNICH.

Two of Dürer's most popular pictures, the wings of the Baumgartner altar-piece in the old Pinakothek at Munich, have recently undergone a remarkable process of restoration, which has been noticed by Dr. F. Dülberg in the *Kunst-chronik*, with illustrations of the wings as they were and as they are. It will be remembered that the central panel, approximately square, represents the Nativity, while each of the narrow upright wings used to contain a knight in full armour standing, with his horse behind him and a landscape background. There is no doubt that these figures are portraits; tradition names them Stephan and Lucas Baumgartner, members of the patrician family at whose expense the picture was placed, about 1504, in St. Catherine's Church at Nuremberg. They have always been justly admired for their chivalrous and manly bearing, and most people would consider that the horses and the landscape harmonized with the knights themselves and contributed not a little to the charm of the paintings. The more critical observer may have



noticed that the horses are rather in the style of Rubens than in that of Dürer, and that the landscape on the right wing is merely copied from the engraving 'The Knight, Death, and the Devil' of 1513; the legs of the horse on this wing are taken from the same engraving.

It has long been known, as a matter of fact, that the wings had been, in part, repainted after their acquisition in 1613 by the Elector Maximilian I. The artist whom he employed was Johann Georg Fischer (1580-1643), the author of several other copies and imitations of Dürer. Fischer added strips to the panels, which were concealed as a rule by the frames, though the whole extent of the additions may be seen in Bruckmann's photographs. There had been talk some years ago of restoring the wings to their original condition, but it was uncertain whether Dürer's work would be found still in existence, and the attempt was only made possible by the arrival in Munich last year of two panels (or rather four, for each has been sawn in half) which were recognized by Dr. Voll as old copies of Dürer's wings taken before the repainting. These panels, formerly in the Klinkosch collection at Vienna, represent, on one side, St. George and St. Eustace; on the other, the two separate figures of an Annunciation. A comparison of the copies with the modernized originals in sunlight proved that portions, at least, of Dürer's handiwork remained below the additions by Fischer. The directors of the gallery decided to undertake the risk of removing the seventeenth-century surface, and the work, entrusted to Prof. Hauser, has been completely successful. The original surface proved to be quite intact under the coat of grey paint which Fischer had laid on it as the foundation for his own work. The horses and landscapes are gone for ever, and in their place is a plain black background; the foreground, covered with stones, remains much as before. The helmets are gone, and the knights—or rather saints, as they must now be called—wear the net over the hair that was commonly in use among men of rank in the early years of the sixteenth century. St. George holds in his left hand, instead of a shield, the dragon, dead and trailing on the ground; his lance carries a pennon with the red cross. St. Eustace has a banner with a stag's head upon it, surmounted by a crucifix. On the back of one of the wings the Virgin has been laid bare, but she is disfigured, unfortunately, by three cross-bars. The corresponding figure of Gabriel cannot be recovered, for the whole surface of the panel was long ago planed off.

It is obvious that there may be two opinions on the question whether the pictures have gained or lost by the restoration, however skillful and technically successful it has been. We shall see them once more as Dürer meant them to be seen, but we shall not all like the plain black ground. The authorities may well pause before they attempt to bring to light a pair of donors on the Nativity itself, who are supposed to be concealed by repainting, because they appear in a late copy which hangs in the church of St. Lorenz at Nuremberg. It is possible, surely, that they are the donors of the copy itself. A sixteenth-century copy of the picture in the British Museum, a pen-and-ink drawing tinted with water-colour, which Thausing mentioned as an original sketch by Dürer, contains no such figures, and it is very certain that the composition is better without them.

#### ALFRED STEVENS AS AN EXHIBITOR.

Guilford, February, 1903.

DURING Stevens's lifetime he was scarcely known to the public, as he declined to exhibit, his answer being, when I endeavoured to convince him of its expediency, "I should have to prepare special works, and I can't afford the time." Once only, at the commencement of his career, did he show a work under his own

name. This was in 1844, when the Government, having decided that the Houses of Parliament should be adorned with frescoes, arranged for an exhibition of specimens in Westminster Hall. To this exhibition I went. The official catalogue I had on the occasion is before me as I write, and Stevens's contribution, No. 44, is described simply as 'A Subject from Shakspeare's Richard III., Act IV. scene iv.' It was one of the smallest examples shown, being only 3 ft. wide by 2 ft. 5 in. high, and the subject was the interview between Queen Elizabeth and the Duchess of York. His address is given as 10, Robert Street, Hampstead Road. He had recently returned from Italy, and he was at the time twenty-six years of age.

THOMAS WHITEBURN.

#### SALES.

MESSES. CHRISTIE, MANSON & WOODS sold on the 12th inst. the following engravings. After Hoin: Nina, by F. Janinet, 69*l*. By and after J. R. Smith: Serena and Flirtilla, 69*l*. After Gainsborough: Hon. Mrs. Parker, by T. Park, 65*l*. After Hoppner: Eliza (Mrs. Hoppner), by J. Young, 63*l*. Lord Nelson, by C. Turner, 45*l*. Countess Cholmondeley and her Son, by the same, 204*l*. Lady Louisa Manners, by the same, 48*l*. By and after W. Ward: Louisa (lot 92), 58*l*.; another example (lot 127), 47*l*.; The Choice, 29*l*. After J. R. Smith: Thoughts on Matrimony, by W. Ward, 60*l*. After Romney: Miss Cumberland, by J. R. Smith, 60*l*. After Russell: Maternal Love (Mrs. Morgan and Child), by P. W. Tomkins, 59*l*. After E. Dayes: The Promenade in St. James's Park, by F. D. Soiron, 115*l*. After Huet Villiers: Mrs. Q., by W. Blake, 26*l*. After Reynolds: Miss Meyer as Hebe, by J. Jacobé, 39*l*.; Duchess of Devonshire, by S. Cousins, 26*l*.; Duchess of Rutland, by the same, 36*l*. A pencil drawing by Edridge, Portrait of a Lady and Two Children, fetched 93*l*.

The pictures of the late Mr. James Macandrew were sold by the same auctioneers on the 14th inst.: W. H. Crome, The Edge of a Wood, 141*l*. J. Faed, Roland Grème and Catherine Seyton, 105*l*. Birket Foster, On the River Mole, 141*l*. C. N. Hemy, Lost, 105*l*. A. Hughes, Home from Sea, 131*l*. W. Holman Hunt, Bianca, 273*l*. Morland, The Public-house Door, 105*l*. Sir N. Paton, Hesperus, 294*l*. W. D. Sadler, Breach of Promise, 178*l*. C. Troyon, La Vallée de la Toque, 2,730*l*. W. Drost, Portrait of the Artist's Wife, 672*l*.; Portrait of the Artist, 462*l*.

The following pictures were sold on the 16th inst.: H. Fantin, Fruit, Flowers, and Still Life on a Table, 246*l*. Reynolds, Mrs. Gwyn, 651*l*.; Sir Robert Fletcher, 357*l*.; Miss Ridge, 178*l*.

#### Fine-Art Society.

MESSES. COLNAGHI hold a private view to-day of a selection of engravings by James and Thomas Watson at 13 and 14, Pall Mall East. To-day also is the private view of water-colours of Italy, Switzerland, and Spain, by Miss Evelyn J. Whyte, at the Fine-Art Society's rooms, and the Ridley Art Club opens its seventeenth exhibition, which will be on view till the following Saturday at the Grafton Galleries.

At the last meeting of the Council of the Royal Society of Painter-Etchers and Engravers Mr. Hedley Fitton and Mr. J. Nordhagen were elected Associates of the Society.

SIR CHARLES TENNANT has presented Millais's last important work, 'The Forerunner,' to Kelvingrove Art Gallery, Glasgow. Last year he gave 'Dunkirk Harbour,' by Sam Bough, to the Corporation Collection.

AMONG the decorations of the Maison de Victor Hugo will be an important work by M. Fantin-Latour, on which the artist is now

engaged, by request of M. Paul Meurice. The canvas is to be called 'Le Satyre.' The central figure is a Venus reposing on a bed of clouds, a back view of a Satyr at her feet, with goddesses, &c. The object of the work is to express the "antithèse de l'ombre et de la lumière, la lutte du bien et du mal." The idea was suggested by 'Le Satyre' of Victor Hugo.

ONE of the sensations of the next Salon is to be a picture of the great gathering of the mayors of France on the lawn of the Elysée in 1900. As there were about 22,000 mayors present, to say nothing of the ministers, it is obvious that the picture will not be a small one. It is the work of M. F. Cormon, the well-known artist. Another attraction at the Salon will probably be the triptych of Jeanne d'Arc, which M. Jean Paul Laurens is engaged on for the *grande salle* of the new town hall at Tours.

WE hear that the monument to Alfred Verree, the Belgian landscape painter, is to be unveiled in May, amid great festivities, at Schaerbeek, a suburb of Brussels. An exhibition of his paintings is to be held in honour of the occasion.

THE death of the distinguished architect Desiderio Frascchetti is reported to have taken place at the Hospital for Incurables at Florence. He had been blind for several years.

MR. HENRY STUART JONES, Fellow and Tutor of Trinity College, Oxford, has been appointed Director of the British School at Rome for two years from Michaelmas, 1903.

THE closing of the Royal Aquarium will have at least one important consequence to art collectors, for the whole of the fine collection of etchings, &c., by George Cruikshank, on view there for many years, will shortly be sold by Messrs. Sotheby, Wilkinson & Hodge at their house in Wellington Street, Strand. So complete and fine a series of Cruikshanks has not appeared in the sale-room of recent years. It includes some of his earliest attempts, twenty-three of the sketches dating from 1799 to 1803, when the artist was from about eight to eleven years of age. Very many of the hundreds of works are in exceptionally fine state.

#### MUSIC

##### THE WEEK.

BECHSTEIN HALL.—Signor Busoni's Pianoforte Recital. ST. JAMES'S HALL.—Miss Marie Hall's Orchestral Concert. Mr. Denis O'Sullivan's Vocal Recital. BECHSTEIN HALL.—Senhor Vianna da Motta's Pianoforte Recital.

SIGNOR BUSONI gave a pianoforte recital at the Bechstein Hall last Thursday week. His reading of Beethoven's Sonata, Op. 110, was not lacking in emotion, though this quality was at times overshadowed by intellect. He played Schubert's Four Impromptus, Op. 90. The voice was that of Schubert, but frequently the hands were those of Liszt or one of his disciples. The pianist evidently regards the additions made as improvements, or he would not play them, and, of course, he has a perfect right to his own opinion; a second name, however, ought to have been joined by hyphen to the composer's, just as that of Busoni was to Bach's in the two transcribed Choralvorspiele, which, by the way, were admirably played. The programme ended with a group of Liszt solos. As Pachmann in Chopin, so Busoni excels in Liszt. The Hungarian pianist was a tone-poet. He did write at times for the gallery, yet in such pieces as 'Lo Sposalizio' and 'Au Bord d'une Source' virtuosity was a means rather than an end; but only a performer thoroughly imbued with the spirit of the composer and a thorough master of the key-board can properly interpret such music.

Miss Marie Hall gave an orchestral concert on Monday evening at St. James's Hall. It was her *début* here. Enthusiastic reports had been spread, but, mindful of Virgil's warning that fame "*vires acquirit eundo*," we were prepared to find them exaggerated. There is, however, no question that this young lady, who only counts eighteen summers, has, to all appearance, a great future before her. In the matter of technique she is amazing, and bids fair to rival Kubelik; at present she has not his fullness of tone nor *aplomb*, but then she is by several years his junior. At the age of fourteen Miss Hall gained a scholarship at the Royal Academy of Music, though she was unable to take advantage of it. Soon afterwards she was sent to study under Prof. Kruse, and from him she went to Prof. Sevcik at Prague. Given natural aptitude, he can turn it to good account; but the best teaching and the hardest practice will not bestow musical feeling. This Miss Hall possesses; moreover, in her playing she shows marked intelligence and a *vis vivida* which promise well. Her first piece was Paganini's Concerto in D, or rather the first movement; this was a mere technical display, for the music in itself is poor. Afterwards, in Tschai-kowsky's Concerto in D, she had an opportunity of showing her artistic gifts, although even this work, despite much that is interesting, did not give her powers full scope. The young violinist played the Canzonetta with refinement, and the Finale with tremendous *verve*. Miss Hall well deserved all the applause she received during the evening, and she acted most wisely in not yielding to the demands for an encore. Her manner is simple and unaffected, and it is to be hoped that success will not spoil her.

Mr. Denis O'Sullivan gave an interesting song recital at St. James's Hall last Tuesday afternoon. This artist's versatile gifts have long been recognized, and there is no need to enter into much detail respecting his long and varied programme. The most interesting features were two songs by Weingartner, the first a setting of Carmen Sylva's 'Weberlied,' of dramatic character, with a striking accompaniment; and five songs of Strauss, of which the first, 'Ruhe, meine Seele,' and third, 'Morgen,' are most beautiful, original, yet never extravagant, and full of tender, elevated feeling. The 'Heldenleben' (Strauss) may be open to discussion; songs such as these must be accepted without reserve. A setting of Six Jungle Songs, by Rudyard Kipling, from the pen of Mrs. Knatchbull (Miss Dora Bright), showed skill, but the poems scarcely require music. Nos. 2 and 3, 'The Seal Lullaby' and 'The Mothers' Seal-Song to their Babies,' are the most successful. The composer herself played the important pianoforte accompaniments. Mr. Sullivan was in good voice; we found, however, his rendering of Schubert's 'Im Frühling' over-sentimental.

Senhor José Vianna da Motta gave his "Beethoven" recital at the Bechstein Hall on Wednesday afternoon. His rendering of the first movement of the Sonata in F minor, Op. 57, was impressive; the *Andante*, however, was a trifle slow and colourless; while in the Finale there were petulant moments which spoil an otherwise good

performance. The first three movements of Op. 106 were played with skill and power; on the magnificent, though long Adagio the pianist brought to bear intellectual and emotional powers of a high order. The difficult Fugue was given with marked energy, though not without a certain effort.

### Musical Gossip.

A. GLAZOUNOFF's new Symphony, No. 7, in F, was performed for the first time in England last Tuesday by the pupils of the Royal College of Music under the direction of Sir C. V. Stanford. The music is clever and genial, the first and third movements being of a pastoral character. We shall refer again to the work after its performance at one of the forthcoming Philharmonic Concerts under the composer's own direction. The College pupils acquitted themselves well. In Vieuxtemps's dull Violin Concerto in D minor Mr. Haydn Wood (scholar) created a very favourable impression.

A SUITE in F, by Sir C. H. H. Parry, was performed under his direction at a concert given on Wednesday evening by the English Ladies' Orchestral Society for the benefit of two charities, St. Ursula's Association of Girls' Clubs and the Women's Holiday Fund. This work, consisting of six movements, is not only clever, but also delightfully fresh and engaging. It was originally written for strings only, but the composer afterwards added wind parts. The performance reflected great credit on the ladies.

STRAUSS's name is now constantly to be seen on concert programmes. Herr Georg Liebling, at his pianoforte recital yesterday week at the Bechstein Hall, played three delicate, poetical numbers from the composer's Op. 9, entitled 'Stimmungsbilder,' and they were charmingly rendered. Herr Liebling also produced some taking pieces of his own; one of them, a 'Study on Black Keys,' is cleverly written.

DR. ELGAR's 'Dream of Gerontius' was produced at the last Birmingham Festival, and a new work from his pen is announced for the forthcoming festival in October. It is entitled 'The Apostles'; the words have been selected by the composer.

WE regret to hear of the death, after a short illness, of Dr. Joseph Parry, Professor of Music at University College, Cardiff. He was born in 1841 at Merthyr, and until his seventeenth year worked in a puddling furnace. Through the instrumentality of the late Brinley Richards he was able to study at the Royal Academy of Music. His choral pieces and hymn-tunes ('Aberystwith' is a special favourite) are popular in Wales. He wrote several national operas, of which 'Blodwen' was the most popular. His last opera, 'Maid of Cefn Ydfa,' was produced by the Moody-Manners Company at the Cardiff Theatre only two months ago.

It is said that the Vendramin Palace at Venice, in which Wagner breathed his last February 13th, twenty years ago, has been purchased by Signor Nigra, the Italian Ambassador at Vienna.

ONE hundred and fifteen operas have been sent in for the prize of 2,000*l.* offered by Signor Sonzogno for an opera; and with the exception of six, all by natives of Italy. From among these will be selected three, which will be performed at Milan, and then the actual winner will be named.

WAGNER's letters written from London in 1855 to his friends Liszt, Uhlig, and others, are well known. In them he related his difficulties as conductor of the Philharmonic Society, and the misery he was enduring, the only bit of sunshine being the gracious words spoken to him at one of the concerts by the Queen and Prince Albert. The *Allgemeine Musik-Zeitung* of February 13th gives yet another

letter of the same period, written by Wagner to Dr. J. Sulzer, one of his Zurich friends, recently published in the ninety-first *Neujahrsblatt* of the Allgemeine Musikgesellschaft at Zurich. In this long communication from London the much-irritated composer declares that he feels, artistically, as if he were in hell; and he is convinced, by the way, that England is on the brink of revolution. In a second letter he declares that the 40*l.* which he has been able to save is the sourest sum he ever earned, and that the work for which he was paid by the music-shops in Paris, however humiliating it may have been, was mere child's play in comparison with his London duties.

IN 1829 Berlioz sent a copy of his 'Huit Scènes de Faust' to Goethe at Weimar, and on June 15th he wrote to his intimate friend Humbert Ferrand:—

"Day by day I am expecting Goethe's answer; he sent word he was going to write, but he does not do so. Good heavens! I am all impatience to receive this letter!"

The composer, then in his twenty-sixth year, was "all impatience"; the poet, an octogenarian, calm yet curious. M. Amédée Boutarel, in *Le Ménestrel* of February 15th, gives a first instalment of an article on this matter, and possibly he may have up his sleeve the anxiously expected letter from Goethe to Berlioz. Anyhow, he gives two short but interesting extracts from the Goethe-Zelter correspondence. In the one Goethe says, "A Frenchman has set to music eight passages from my 'Faust,' and has sent me his finely engraved score"; and in the second:—

"Kindly give me your Zelterian appreciation of this work, and, after your manner, calm the curiosity which the sight of these strange and marvellous note figures has caused me."

### PERFORMANCES NEXT WEEK.

- |       |   |
|-------|---|
| SUN.  | Sunday Society Concert, 8.30, Queen's Hall.                           |
| —     | Sunday League, 7, Queen's Hall.                                       |
| MON.  | Royal Academy of Music Students' Concert, 8, St. James's Hall.        |
| —     | Kreider's Violin Recital, 8, St. James's Hall.                        |
| TUE.  | Handel Society, 'Solomon,' 8, Queen's Hall.                           |
| —     | Senhor J. Vianna da Motta's Pianoforte Recital, 8.30, Bechstein Hall. |
| WED.  | Orchestral Concert, 8, Queen's Hall.                                  |
| —     | Royal Choral Society, 8, Albert Hall.                                 |
| —     | Sacred Concert, 8, Queen's Hall.                                      |
| THUR. | M. J. Gérard's Orchestral Concert, 8, St. James's Hall.               |
| —     | Signor Busoni's Pianoforte Recital, 8, Bechstein Hall.                |
| —     | Philharmonic Concert, 8, Queen's Hall.                                |
| —     | Messrs. Broadwood's Chamber Concert, 8.30, St. James's Hall.          |
| SAT.  | Ballad Concert, 8, St. James's Hall.                                  |
| —     | Mozart Society, 8, Portman Rooms.                                     |
| —     | The East Anglian Quartette, 8, Bechstein Hall.                        |

### DRAMA

#### THE WEEK.

HIS MAJESTY'S.—'Resurrection,' a Drama in a Prologue and Five Acts. Adapted from Tolstoy's Novel by Henry Bataille and Michael Morton.

GREAT QUEEN STREET.—'Die Versunkene Glocke,' ein deutsches Märchenspiel in fünf Akten. Von Gerhart Hauptmann.

CRITERION.—'A Clean Slate,' a Comedy in Three Acts. By R. C. Carton.

WHATEVER in current theatrical annals is of high interest belongs to the Teutonic and Scandinavian drama, and to those forms of it which, dispensing for the first time with the assistance of the *théâtre libre*, the *Freibühne*, and similar institutions, win at length acceptance on the regular stage. Tolstoy's 'Resurrection' reaches us by way of France, having crossed the sea from the Odéon, one of the great subsidized theatres of Paris, to His Majesty's. It belongs to an advanced school of thought, which strikes the topmost note of social and ethical revolt. With the reading of Christian teaching which it advocates we are not called upon to deal; its dramatic aspects alone concern us. It makes a better play than might have been anticipated: its action is impressive; its story, though squalid in detail, is of an exalted and perhaps exaggerated morality; and its pictures of human redemption are acceptable, even if un-



convincing. Details of prison life, intended in the novel to serve a political purpose, are subordinated in the play to a story which, not wholly without justification, has been compared to 'Faust,' and the scenes of Katusha's childlike surrender, of her *dégringolade*, and of her resurrection are moving and sympathetic. The most striking effect in the play is obtained by expanding into action what in the novel is little more than a hint, the removal of the heroine from the hospital in consequence of the insolent aggression of an attendant and his subsequent mendacious and infamous denunciation. Local colour is admirably managed throughout, and the parting in the bleak Siberian desert amid the falling snowflakes recalls in some respects Morris's magnificent 'Haystack in the Floods.' Much of the action is slow, and might easily be quickened. One obvious plan would be to excise the scene in the palace of Princess Kortchagin, which serves no purpose except to show the startling contrasts between riches and poverty in Russian life. The same might be said of other scenes which, however excellent in themselves, have little dramatic cohesion. An edifying contrast may be drawn from the comparison of the lesson of the play with that of Clough's despairing 'Easter Day.' The Easter environment furnishes much dignity to the work, and compensates for the distastefulness of some of the scenes of prison life. A revelation of power was made as Katusha by Miss Lena Ashwell, who accomplishes a great stride in her art. No special histrionic opportunity is furnished Mr. Tree in Prince Nehludof, but his presentation of the handsome and dissipated young officer of the early scene, and the earnest man over whom conscience claims the mastery in the second, was excellent. The characters generally were well played, and the realistic effects obtained were wonderful. 'Resurrection' must be regarded as a success and as one of the most stimulating and intellectual of modern dramas.

'Die Versunkene Glocke' a few years ago would have caused as much pother as did 'Die Weber,' 'Hannele,' and other works of Hauptmann, which have had to face vehement opposition and outcry. Days are now changed, and the drama, though it has as yet been seen in England at the German theatre only, has, in an adaptation, obtained a warm reception in America, and will probably before long find its way in a similar shape to London. It is an imaginative work, owing much to Ibsen and something to Shakespeare, with a touch also of Maeterlinck. Sufficiently mystical and perplexing is its symbolism. It uses, however, with singular happiness the creations, weird and fantastic, of Teutonic mythology, and its fairy heroine Rautendelein unites some of the grace of Ariel to the fascination of the wood or water sprites, descendants of nymphs and Nereids. She is an exquisite creation, working compulsory mischief, chiefly through their own fault, upon the mortals who fall into her toils. Others of Hauptmann's fantastic creations—Der Nickelmann, for instance, described as "ein Elementargeist"—are drawn directly from Teutonic mythology. He is oldish, with a long beard like a Roman demigod, in whose urn the river takes its rise, but he never shows his lower

extremities, which are probably like those of a fish. His half-gleeful, half-cynical shout "brekekekex" is, of course, a recollection of the 'Frogs' of Aristophanes. There is a wood-haunting species of faun; the minor deities who assist in welding the iron for the bell are the earth spirits, the dwarfs such as forge swords of marvellous temper; and the elfin maidens answer exactly to Shakespeare's

Elves of hills, brooks, standing lakes, and groves. Compared with the ambitions and aims of Heinrich, the master builder and bell-founder, the motives of these supernatural beings are simple. We make no pretence to interpret the story, but the scenes introducing the fairies are delightful, and the language they employ is more poetical than any to be found in modern English fairy drama. It cannot be said that the company is seen to such advantage as in works depicting scenes of *bourgeois* life, but the entire performance is creditable.

The new play at the Criterion displays ingenuity of idea without much shapeliness of construction, and brims over with dialogue, witty or humorous, that is amusing rather than effective. It begins in comedy and ends in farce, and is inferior to its author's previous work. It is admirably acted by Miss Compton, Mr. Brandon Thomas, Mr. Volpe, Mr. Robb Harwood, Mr. Somerset, Miss Sydney, and other actors, and constitutes an unambitious but amusing entertainment.

#### Dramatic Gossip.

REHEARSALS have begun at the Garrick of Mr. Henry Arthur Jones's new play, in which Mr. Arthur Bourchier and Miss Violet Vanbrugh are to appear on Monday, March 2nd. It is understood to belong to the lighter class which comprises 'The Liars' and 'The Case of Rebelious Susan.'

FORTHCOMING Hamlets are, it is said, those of Mr. Martin Harvey and Mr. Gillette. In the case of the former actor Romeo would seem to be a more promising experiment. No actor is, however, held to have established his reputation until he has played Hamlet a hundred consecutive times, an indulgence for which before now men have paid dearly.

THE first performance by the German company at the Great Queen Street Theatre of Herr Sudermann's drama 'Es Lebe das Leben' is fixed for Monday. Rosa Bertens, who took the leading part in Berlin, will appear.

THE beginning of sole management by Miss Ellen Terry is a matter of interest to the playgoer. Her season at the Imperial will open in April and last until July. So far as arrangements at present extend it will open with a revival, no mention of any novelty having as yet been made.

AFTER the close of his season at the St. James's in July next Mr. George Alexander will act in the country, and will defer until 1904 his projected visit to America.

M. LEGOUVÉ, the well-known French dramatist, has entered his ninety-seventh year, having been born February 14th, 1807. His first piece at the Comédie Française dates back to 1838, and he was elected to the Academy March 1st, 1855. He is said to recall the rejoicings after Wagram.

TO CORRESPONDENTS.—E. J. W.—A. F. M.—G. G. S.—received.

M. H. D.—We cannot answer such queries.

T. W.—Many thanks.

L. W. (France).—We have no opening for such work, or information about it.

No notice can be taken of anonymous communications.

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